

71-26,548

EZELL, Richard Lee, 1941-
THE THEATER OF JACINTO GRAU: A DEPICTION OF
MAN. [Portions of Text in Spanish.]

The University of Oklahoma, Ph.D., 1971
Language and Literature, modern

University Microfilms, A XEROX Company, Ann Arbor, Michigan

© Copyrighted by
Richard Lee Ezell
1971

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE THEATER OF JACINTO GRAU: A DEPICTION OF MAN

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

BY

RICHARD LEE EZELL

Norman, Oklahoma

1971

THE THEATER OF JACINTO GRAU: A DEPICTION OF MAN

APPROVED BY

James H. Abbott
John P. Artman
Louise C. Furman
Besse A. Clement
Melvin B. Tolson

DISSERTATION COMMITTEE

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. JACINTO GRAU: THE NATURE OF DRAMATIC ART	4
III. SOCIAL DECADENCE	31
IV. MAN AND THE MEDIOCRITY OF MATERIALISM	69
V. MAN'S SUBVERSION OF STANDARDS	105
VI. TRAPS OF INTELLECTUAL HONESTY	133
VII. RECONCILIATION	198
VIII. CONCLUSION	272
BIBLIOGRAPHY	277

THE THEATER OF JACINTO GRAU: A DEPICTION OF MAN

CHAPTER I

INTRODUCTION

The characteristics of Jacinto Grau's drama have been the object of study and the source of disagreement. These conflicting opinions stem from Grau's concern with depicting all aspects of mankind which is so closely interwoven with his attention to artistic creation and communication that these two facets of his technique are really inseparable. Although the author himself scorned avant-garde theater for what he believed to be a lack of sincerity,¹ his critics universally identify his theater with that movement. Rodríguez-Salcedo described his techniques as an unsuccessful intellectual's escapist games in which he both affords himself refuge from and satirizes a despised and unsalvageably decadent world.² On the other hand, José M. de Osma

¹Jacinto Grau, "Prólogo," La casa del diablo. En Ildaria (Buenos Aires: Editorial Losada, S.A., 1945), p. 11.

²Gerardo Rodríguez Salcedo, "Introducción al teatro de Jacinto Grau," Los papeles de Son Armadans, XLII, No. 124 (July, 1966), pp. 12-42.

has praised the literary quality of his plays.¹ While admitting that his works are little known and seldom performed, William Giuliano agrees.² Examination of critics' differing viewpoints will help to define the problems and seeming paradoxes found in the author's plays and to define his ideas and goals.

More important than critics' conclusions is a study of Grau's own writing on the nature and function of the theater within society. He upholds the ideal of beauty through the creation of pure, non-utilitarian art. His theater is much too serious to be simply a refuge in the security of a game's form, nor is it intended as an escape vehicle for his exclusive use. Since he considers the involvement of the spectators as a basic element of theatrical art, he employs theatrical techniques to break the fourth wall and to achieve direct communication. The relative importance of Grau's pessimism and scornful satire are elements secondary to this communication and to his avowed purpose of creating art.

Grau contemplates a new era that must come to the world. In this context his technique of direct communication through the involvement demanded by his definition of

¹José M. de Osma, "El conde Alarcos. Tragedia de Jacinto Grau," Hispania, XII, No. 2 (March, 1929), pp. 179-84.

²William Giuliano, "Jacinto Grau's El señor de Pigmalión," Modern Language Journal, XXXIV, No. 2 (February, 1950), pp. 135, 143.

true theater is a primary concern because he proposes to allow man to regard his own capacities for improved existence. He analyzes man and presents his physical, intellectual, emotional and social existence. Presented as creatures who contribute to social decadence, languish in despair, revolt, question the goodness of God and their own human ability to accomplish their ideals, the human individual is responsible for both his and his race's greatness and degradation, for their past, present and future. An analysis of his depiction of man is the study of the basic element in Jacinto Grau's creation of art through theater.

CHAPTER II

JACINTO GRAU AND THE NATURE OF DRAMATIC ART

Jacinto Grau's expression of his purpose and its embodiment in his drama have led to conflicting criticism. He himself upholds classicism and attacks contemporary art at one time only to defend contemporary art at another. While he proclaims that true art is beauty and can have no thesis or utility, in another essay he will write of the social benefits of art; and in his plays he presents obvious criticism of man's society and morality. In En el infierno se están mudando he even predicts a welcome end to the present social order and presents a rebellion against it. A study of his beliefs about theater followed by a short consideration of his techniques does clarify his opinions concerning the nature of the art of the theater and reconciles his purpose in writing theater with his beliefs.

Although Grau's plays were never as successful in Spain as elsewhere, they have been discussed as forerunners and founders of a Spanish movement in the contemporary European theater. In 1929 José M. de Osma saw his plays as evidence that the Spanish theater was not dying. In an

article about El conde Alarcos he wrote: "Jacinto Grau, no obstante, leído y comentado, censurado y no representado, ábrese camino, serena y trabajosamente."¹ Cejador y Frauca describes Grau's theater as a reaffirmation of the sane and healthy realism native to Spain and free of the extremes of naturalism and symbolism;² and Pérez Minik considers his theater the "pregón de teatro nuevo,"³ a release from naturalism on the stage unequalled in Spain before El señor de Pigmalión (1921).⁴ William Giuliano, the author of the largest body of commentary about Grau, regards him as one of only a few Spaniards who took any real interest in the expressionistic and grotesque theaters.⁵

On the other hand his theater has been dismissed as only of theoretical importance and as part of the anti-realistic current of modernismo. To Janet Díaz it is valuable as the antecedent of García Lorca and in keeping Spanish theater in touch with European vanguard movements.⁶

¹José M. de Osma, "Tragedia de Jacinto Grau," p. 179.

²Julio Cejador y Frauca, Historia de la lengua y literatura castellana (Madrid: Revista de Archivos, Bibliotecas y Museos, 1919), XI, p. 239.

³Domingo Pérez Minik, "Jacinto Grau o el retablo de las maravillas," Debates sobre el teatro español (Santa Cruz de Tenerife, Canarias: Ediciones Goya, 1953), p. 143.

⁴Ibid.

⁵William Giuliano, "Introduction," El señor de Pigmalión by Jacinto Grau (New York: Appleton-Century-Crofts, Inc., 1952), p. 4.

⁶Janet W. Díaz, "Twentieth Century Spanish Theater at a Glance," Romance Notes, IX, No. 1 (Autumn, 1967), p. 23.

The same critic continues to describe Grau as

a "pure artist," who did most of his writing outside Spain, made no concessions to economic or social necessity, largely ignored contemporary realities Despite excellent qualities, his work is known only to a minority¹

While some literary historians see Grau's theater as a vehicle for the didactic expression of his own ideas,² Chicharro de León considers it, particularly El señor de Pigmalión, as a part of a Spanish Pirandellian tradition. More than a social criticism he finds "sátira despiadada contra la farsa humana."³ In his introduction to the same play William Giuliano agrees. He believes that it gives its main attention to the animated puppets. These represent Spanish types with universal counterparts chosen because of the human weaknesses they portray. In the lack of esteem for art demonstrated by the impresarios in the play and in the murder of Pigmalión by his puppets, who thus keep him from fulfilling his ambition of creating a superior human

¹Ibid., p. 24.

²This view is found in the following works:
Gonzalo Torrente Ballester, El teatro español contemporáneo (Madrid: Ediciones Guadarrama, 1957), p. 168.
Richard Chandler and Kessel Schwartz, A New History of Spanish Literature (Baton Rouge: Louisiana State University Press, 1961), pp. 134-35.

Emiliano Diez-Echarri and José M. Roca Franquesa, Historia de la literatura española e hispanoamericana (Madrid: Aguilar, 1960), p. 1, 480.

³J. Chicharro de León, "Pirandelismo en la literatura española," Quaderni Ibero-Americani, Gruppo IV, II, No. 15 (April, 1954), p. 414.

race, Grau attacked the weaknesses of humanity.¹

Rodríguez Salcedo studies his theater as a refuge from frustration, an attempt to find shelter from a chaotic world in the form he gave his own theater.² According to this critic he first revolted against deterministic philosophy and bourgeois realism in an attempt to uphold the unity of man's dual nature.³ In so doing he became a frustrated romantic who made farcical games of his plays to endow a sort of order to his world of literary refuge.

Rehuía el fracaso directo y se refugiaba en la farsa dramática que tiene siempre, en relación con el resto del drama, un mayor grado de "teatralidad"; presenta sus situaciones como un juego con leyes propias, donde los hombres sin ideas en que apoyarse se asemejan a simples fantoches...⁴

In his study of El señor de Pigmalión Pérez Minik praises Grau because of his sensitivity and critical spirit as the most able of the Generation of 1898 to face the problems of Spain and her culture.⁵ He admires his work as an heroic attempt to revitalize theater by placing myth in man's service.⁶

¹Giuliano, "Introduction," El señor de Pigmalión, pp. 9-12.

²Rodríguez Salcedo, "Introducción al teatro," p. 16.

³Ibid., p. 18.

⁴Ibid., p. 22.

⁵Pérez Minik, "Jacinto Grau," pp. 155-56.

⁶Ibid., p. 144.

Therefore, Pérez Minik believes that Grau became involved in writing experimental theater both for destructive and creative reasons. He explains that in writing game-like farces Grau explored new methods of influencing the mind of the spectator, more subtle than those of thesis plays. He regards all of his theater as a serious game of "máscara de quita y pon!"¹ whose special effectiveness is due to Western man's inability to avoid serious consideration for prolonged lengths of time.² In Grau's new theater he encounters what he calls theatrical activism since the seeming impassivity and objectivity of a game is meant to suggest action. Thus, Pérez Minik considers the playwright's purpose to be the creation of theater compatible with the times, a restoration of fiction and the endowment of the theater with active force.³

As mentioned before, Grau considered his art as more than a game; and he both attacked and praised the contemporary theater. He attacked it when it had no other purpose than to follow the rules of a new or recondite game that really hid an author's lackings. In his introduction to La casa del diablo he wrote disparagingly of the avant-garde movement in the arts:

Este último grito, llevado ... a todo linaje de obras artísticas, buscaba, creyendo cándidamente que eran los primeros en buscarlo, dar con algo etéreo, nuevo, ya por

¹Ibid., pp. 144-46. ²Ibid., p. 146.

³Ibid., pp. 150-53.

los senderos del atildamiento y del preciosismo, o del hermetismo y recóndita intención, o por la dislocación y extravagancia a ultranza, puramente formales. Era en los años, no lejanos, en que José Ortega y Gasset, gran castrador de juventudes mediocres, exaltaba "la bagatela" y la deshumanización del arte. Lamentables y extendidas desvirtuaciones de una cultura importada, con muchos aspavientos, convertida en fetiche, con supersticiones de rito, alejándose para defender su propia debilidad, de las caudalosas, lozanas y pródigas fuentes madres, saltarinas y renovadoras de sí mismas ... y enemigas de toda pedantería sistemática, sin salida.¹

Grau did not believe that art was exhausted. In his preface to Les tres locos del mundo he defended his writing of the farce about allegorical, supernatural figures. Since, as he often stated, art can be of no utilitarian value, the artist can have no higher goal than the creation of beauty; and beauty can have no better object than itself. Thus, he claimed he wrote the play with no transcendental purpose nor any school of art in mind. His farce is a game, but it is a game given substance in a medium of diversity of expression. He did not regard his experiment with farce as a violation of his ideal of art by a participation in evasive, dehumanized games.²

In an introduction to El conde Alarcos, which he thought would be the first volume of a publication by Editorial Losada of his complete body of plays, Grau characterized his theater as an attempt to attain his ideal of

¹Jacinto Grau, "Prólogo," La casa del diablo, p. 12.

²Jacinto Grau, "Prefacio," Los tres locos del mundo. La señora guapa (Buenos Aires: Editorial Losada, S. A., 1943), pp. 5-14.

beauty and therefore as completely different from "las ton-
tas obras de tesis."¹ He wrote that life has no thesis, but
that it does have laws and suffers perpetual upheaval which
cannot be dominated by men.² Art can be no more than

la captación en belleza del secreto manifesto de todo lo
que existe y la ciencia de nuestras ignorancias, ardi-
endo ante el mundo visible y ante el microcosmos humano,
que también pertenece a ese mundo. Por eso los persona-
jes de toda la literatura digna de presentarse ante Dios
... no son buenos ni malos. ... Son seres vivos.³

Art becomes man's most precious toy, and esthetic
attainment affords him the opportunity to be fecund.
Although its purpose is not to search truth,⁴ it can reflect
it. Thus, Grau explains that profoundness with wings is
twice profound and that perhaps the greatest achievement of
contemporary art, with its originality and turning toward
the future, is its tendency to exclude utility.⁵

The multiple facets of the theater provided Grau with
a latitude in the expression of that beauty which he con-
sidered the reflection of truth. Since communication with
an audience is necessary for a manuscript to become theater,
in true theater the audience must share in the artist's
esthetic attainment. Grau considered the spectator an ele-
ment of the art of the theater which the artist must strive

¹Jacinto Grau, "Prólogo," El conde Alarcos. El
caballero Varona (Buenos Aires: Editorial Losada, S. A.,
1939), P. 12.

²Ibid.

³Ibid.

⁴Grau, "Prefacio," p. 15.

⁵Ibid.

to include. He described the theater as

la múltiple carátula escénica, nacida sin más propósito vivo y real, que liberar un rato el espíritu de toda la vulgar pesadumbre de un vivir incierto y áspero, proyectando la sombra del mundo fuera de nosotros para verlo en otro plano, librándonos de sus fantasmas.¹

Such an attitude does not make art a refuge. Grau believed that art inspires human dignity and makes of it a moral force. He wrote that without the Parthenon, that without the union of the rational gothic, mystic illusion, the Platonic word and music in the stone and wood from which the beauty of the gothic cathedrals was created, and that without the inspiration of new creators of art and of the varied world of fable, human dignity would not be a powerful moral force. Without the inspiration of art it would not even exist, in spite of any past or future constitution or carta magna.²

In a criticism of his own En Ildaria he could write that this was not a political play and that his intention in writing it was not to moralize. He claimed that he tried to make the entire play a mirror of human beings in a predetermined moment and environment. He wrote that the play had no thesis but added that certain conclusions may be deduced from every work of art, as from life.³

¹Jacinto Grau, "Prólogo," Los tres locos del mundo, cuatro retablos de farsa escénica. El cuento de Barba Azul (Madrid: Ediciones Aguilar, 1930), p. 8.

²Grau, "Prefacio," p. 13.

³Grau, "Prólogo," La casa del diablo, p. 13.

Grau uses the same reasoning to explain La señora guapa, which has for its subtitle tres actos de comedia seria, para gente frívola. Again he declares a lack of thesis and a reflection of life:

No se crea, por lo expuesto, que se trata de demostrar nada en La Señora guapa, ni que hay en ella otra filosofía que la que pueda sugerir su propia vida plentórica de amor propio y de esa vanidad de todo lo que existe con pujanza vital. Si se entresaca, por algunos, de esa vida, una infantil y mezquina moraleja, no es culpa de la comedia, trazada con toda la libertad desahda de prejuicios, necesaria al arte. Lo que puede deducirse de La Señora guapa, vista muy objetivamente en la obra y dentro del mundo del que se sacó, puede verse en otras muchas personas de su sexo, en el mundo de la ficción que llamamos real, y cuya realidad es tan incierta y cambiante como todo.¹

In the same vein, he characterizes his entire theater as "esencial ente vital, y como la vida varía, puede cada cual interpretarla según su personalísimo criterio."²

Grau believed that those who sought only reason or thesis in theater could not appreciate the beauty of its art. To limit art to intellectual understanding would restrain it from attaining the unencumbered beauty the artist desired. He found this to be the danger of didacticism:

La pedantería escupe al arte, sobre todo al teatral, que por su amplísima y diversa contextura y por su básico instinto de transfiguración, no puede divertir ni entenderse apoyándose sólo en razones ni en preceptos de magister, absolutamente ineficaces para penetrar en el vario clima que crean la emoción, aun la acentuadamente intelectual, y la sensibilidad, que es uno de los principales atributos de todo sentido estético y no se

¹Ibid., p. 19.

²Grau, "Prólogo," El conde Alarcos, p. 13.

substituye con el cerebralismo.¹

Thus, Grau accepted and included both the rational and irrational parts of man in his theater. He described La casa del diablo and En Ildaria as "todo mi teatro, emociones directas de la vida múltiple, liberadas de sus impurezas, al pasar por el ritmo íntimo de la obra de arte, para convertirlas en belleza."²

In his explanation of the format of his La casa del diablo he demonstrates how he uses all of life in his plays.

La Casa del diablo ... es un drama de "mundo, demonio y carne," realista en sus dos primeras jornadas, que da vuelta sobre sí mismo, en la última jornada, diseñada a modo de estampa, para proyectarse en ese mundo mágico, nunca bastante explorado, buscando en él, razones íntimas de pasiones y actos que no podrían explicarse con lo que se entiende generalmente por lógica y psicología, porque cada individuo de la tierra, aun los de la fauna irracional, tiene zonas particularísimas en sus determinantes vitales que no podrán clasificarse jamás, por su infinita diversidad.³

It was Grau's belief that every true artist shares the same opinion about life. In a discussion of the don Juan theme he attributes the greatness of Mozart's Don Giovanni to this common attitude:

Nos da [Mozart] en el último acto, una honda emoción profundamente dramática ... y lleva consigo esa intuición de la íntima realidad del misterio de las cosas. Un Mozart no se limita a comprender a Don Juan: lo siente en su dionisiaco impulso cósmico, a pesar de lo

¹Grau, "Nota previa," Teatro: El conde Alarcos. Las gafas de don Telesforo o Un loco de buen capricho Destino (Buenos Aires: Editorial Losada, S. A., 1954), I, p. 166.

²Grau, "Prólogo," La casa del diablo, p. 7.

³Ibid., pp. 14-15.

superficial del libreto, inspirado en un Burlador muy teatral.¹

An artist who attempts to communicate entirely through the intellect cannot attain the fuller communication of an artist like Mozart. Grau believed that total consciousness of a work of art is destroyed by an intellectual examination of each detail of the work.² With variation in intelligence a dependence on the intellect alone really impedes the artist's communication:

El conjunto de obras de un autor de veras, en cualquier arte, es un mundo. Si no se siente, mejor que entender intelectualmente ese mundo, será tan inútil su contemplación, como es la más pródiga inteligencia de un hombre, para otro que no la tiene.³

Therefore, the artist should be free to express his art as fully as possible. Grau considered the result of such freedom to be true classicism--a liberty in measure. He used Edgar Allan Poe's method of writing to demonstrate his point. Although he admits that Poe discussed his mathematical preparation of effects, Grau maintains that it was Poe's creative fantasy that planned those procedures. In the same way he believes that the classical masters of

¹Jacinto Grau, "Don Juan en el tiempo y en el espacio," Don Juan en el tiempo y en el espacio. Análisis histórico-psicológico, seguido de una serie de Estampas diversas (Buenos Aires: Editorial Raigal, 1953), p. 31.

²Grau, "Nota previa," p. 165.

³Jacinto Grau, "Apuntes para una autocrítica," El burlador que no se burla, Don Juan de Carillana y El tercer demonio (Buenos Aires: Editorial Losada, S. A., 1941), p. 11.

measure never limited their desire for perfection and amplitude of expression. They wrote with a liberty in measure employed to reinforce, never to diminish through artifice.¹ With an allusion to black art and Rubén Darío he explains how classicism's inner harmony between inspiration and expression serves to augment the latter:

Hasta la danza y el arte negro de mayor fuerza, impulsados por el arrebató, han pasado por el instinto de la medida ideal que conviene al mayor efecto estético y penetrante de todo verdadero arte. Sin una fina conciencia, es más, sin una superconciencia, el volcán interior, por ingente que sea, no alcanza en la obra su verdadera dimensión. El sentido clásico puro aumenta toda proporción estética, en vez de disminuirla. Por eso el hervor hondamente revolucionario está más en lo verdaderamente clásico que en lo romántico. El muy antiguo y muy moderno de Rubén Darío sigue siendo una magnífica posición espiritual, cuando se siente realmente.²

Because of its freedom Grau praised the advances of experimental theater in an environment in which realism still dominated. He considered it a heartening paradox of the times and at the same time lamented its limited acceptance. Despite the artistic advances made in Germany and Russia, authors of experimental theater had to struggle to survive and have their works presented.³

En estos momentos de exaltación material, de técnica y de agonías religiosas y filosóficas, el teatro, trasunto del universal vivir cósmico ... dispone hoy de elementos expresivos infinitos. Por paradoja peregrina, en estos instantes de pregonada crisis teatral y de

¹Ibid.

²Grau, "Prólogo," El conde Alarcos, pp. 7-8.

³Ibid., p. 9.

crepúsculo de teatro, es cuando a más perfección ha llegado en algunas latitudes el retablo dramático.¹

Especially did Grau become discouraged when he compared experimental theater with the theater of the Spanish-speaking world, in which he found it difficult to have his own works produced.

Lo más peregrino y triste de la barbarie teatral que aqueja a buena parte del teatro languideciente ... sobre todo en países de habla española incluyendo a España en primer término, es ... que nunca dispuso cual hoy el arte escénico de elementos más poderosos y completos para realizar prodigios. En lo que llevamos de vida, hemos visto maravillas en algunos teatros privilegiados. Recordaremos siempre una compañía rusa, en tournee y aquellos célebres ballets rusos de Diaguileff, en su mejor época, donde se presentaban obras como Petrouska, con tal arte y primor que no lo podría superar el mismo cine, tan rico en posibilidades.²

Grau wanted to write Spanish drama which, in its reflection of life and involvement in art through the direct communication of the theater, would establish a relationship of theater and public life similar to that of ancient Athens.³ Through art he wanted to reflect the old Castillian spirit⁴ and to inspire the people as the great Spanish theater of the past had done. He felt that the expression of the character of his nation was repressed. It would continue to be so long as a decadent theater and lazy, egoistic

¹Ibid.

²Grau, "Prólogo," Los tres locos del mundo (Editorial Losada), p. 11.

³Grau, "Prólogo," El conde Alarcos, p. 14.

⁴Jacinto Grau, undated letter noted in Cejador y Frauca, Historia, pp. 242-43.

actors provided the public with no artistic diversion and so paralyzed the public's curiosity and desire for good theater.¹ He demonstrated how invalid was the excuse that "el vulgo es necio y quiere que se lo hable en necio"² by recalling the popularity of Lope de Vega, who wrote Fuenteovejuna and El caballero de Olmedo for the vulgo.³

When a theater is truly public like those of Athens and of the times of Lope de Vega, Grau believed that it is not governed by snobs nor by their fashions. Moreover, its universal support and knowledge have a salutary effect on society. It in turn supports artists and visionaries, who become the generators of high moments in history and art.⁴ Furthermore, in providing men with an understanding unlimited by harsh reason the theater provides an escape valve to the human spirit. It also keeps the human spirit alive, just as art can inspire men to make a force of morality through its witness of successful efforts to proclaim the dignity of man. Thus, Grau noticed a special sadness among peoples without such a theater. They lack the inspiration of a stage that can oppose the rationalization that destroys any inspiration to be found, for example, in a symbolic

¹Grau, "Apuntes para una autocrítica," p. 14.

²Ibid.

³Ibid.

⁴Grau, "Prólogo," *Los tres locos del mundo*, (Editorial Losada), p. 20.

Cinderella. They have only intellectual inhibitions that doubt her story and predict her future as that of a fat, bourgeois housewife.¹ To Grau the theater represented, thus, a social force as well as an art form.

During the Second World War he offered the theater's use in Russia during and after the revolution as an example of the social effectiveness of theater art. He felt that a similar use could speed the transition from the crumbling world order to a new era.

La única salvación si viniese un mundo mejor después de esta universal catástrofe bélica, sería la intervención forzosa de los verdaderamente capacitados, exigiendo para dirigir espectáculos de comunicación tan directa con las gentes como el teatro, que puede influir tanto en la cultura y el espíritu público, la suficiencia que se exige para otras actividades. Sabido es, que en Rusia, de gran tradición teatral, durante la revolución el teatro tuvo una máxima importancia y eficacia. Y dicho sea en honor de oportunistas circunstancias políticas, para dar paso a las de gran relumbro universal, fueran del país que fueran, entre ellas Fuente Ovejuna de Lope de Vega que se representó a la perfección varios años, y cuyo espíritu de motivada rebeldía, no ahoga un solo instante la soberanía de la belleza que alienta en toda la gran literatura dramática del mundo, porque la belleza del alma fundamental del arte, realiza toda inquietud y audacia.²

According to Grau the theater of the new era must conform to the unchanging, elementary substance of the medium. It always will be a spectacle that involves all its elements, including the spectators, in "un consubstancial

¹Jacinto Grau, "Prólogo," Teatro: En el infierno se están mudando. Tabarín. Bibí Carabé. (Buenos Aires: Editorial Losada, S. A., 1959), II, pp. 105-06.

²Grau, "Prólogo," Los tres locos del mundo, (Editorial Losada), p. 12.

instinto de transfiguración"¹--an unencumbered and true reflection of life.

Thus, he wrote that "el teatro, como todas las grandes expresiones del arte, tiene siempre una gran perspectiva ante sí ... pensando en ella he escrito toda mi obra."² The depiction of life was the subject of that work. The medium was the theater, for it could involve man in its art through its multiple abilities to communicate--visual, audial, intellectual, emotional and intuitional.

Grau's use of the intellect as a means of involvement through communication is seen in his manipulation of well-known themes. In his "A Spanish Version of the Authentic Don Juan" William Giuliano discusses his extensive use and transformation of traditional plots and themes.³ Basing his plays on such themes, Grau assumed that the spectators were familiar with them and used their familiarity to gain acceptance for his version. In El hijo pródigo the Biblical Prodigal Son and Job are evident. Grau admits taking a romance attributed to Pedro de Riaño for the basis of his El conde Alarcos.⁴ Throughout it the characters quote the

¹Jacinto Grau, "Primera consideración preliminar," Tabarín, p. 101.

²Grau, "Prólogo," El conde Alarcos, p. 13.

³William Giuliano, "A Spanish Version of the Authentic Don Juan," Hispania, XXXIV, No. 3 (August, 1951), p. 256.

ballad. When the Infanta argues for the countess' death she does so in verse as if she were reciting the ballad.¹ Again, after the count has murdered his wife and so acted out the ballad, his announcement of the death is in the verse interwoven through the play. The stage representation seems to be the origin of a ballad.² Grau fuses the familiarity of history with its representation on stage to form an illusion of reality in the spectator's mind.

In El burlador que no se burla he invites intellectual consideration of the don Juan theme and its comparison to the don Juan presented in the play. In a long discussion outside a lecture hall various opinions and learned interpretations, identified by Giuliano,³ are presented while don Juan steals onto the stage to seduce the lecturer's wife.

Tabarín illustrates another aspect of intellectual communication through use of confidence in facts to gain acceptance of the action on stage. An actor enters, but he does not speak to the spectators as a persona. He speaks in straightforward manner as an actor outside of a role--a fellow human--to explain that the spectators will see events as they happen in a distant city. The events will concern other actors who have revived the names of famous comics of the past. The spectators will see them by means of a recently

¹Grau, El conde Alarcos, p. 54.

²Ibid., p. 93.

³Giuliano, "A Spanish Version," p. 259.

invented and superior television whose screen transmits "su misma realidad, color, relieve y sonido, es decir, cual si se trasladara el lugar ante nuestros ojos." (Acto I)¹ Thus, when Tabarín, whom the spectators supposedly view through a television screen, speaks to his audience on stage about his resuscitation of the past, (Acto I)² the spectators accept the stage representation as reality.

To involve man in his art in El señor de Pigmalión Grau destroys the esthetic distance between the stage and the mind of the spectators through the introduction of the lifelike, human puppets. Each puppet represents a distinct human type and so is a reflection of the spectators. During their introduction by their creator, these mechanical reproductions of life suddenly become more than that to the spectators. When the stupid and mean-tempered Juan el tonto behaves in a mischievous and rebellious manner, Pigmalión resorts to threats of physical punishment to control him. Speaking to the actors who represent impresarios, Pigmalión declares that this rebellious act by his manlike creatures against him, their creator, as well as their hatred for him, are reality. (Acto I, escena 2)³

The stage again becomes a part of life in which the spectators are involved during Urdemalas' introduction. He

¹Grau, Tabarín, p. 117.

²Ibid., p. 125.

³Jacinto Grau, El señor de Pigmalión (New York: Appleton-Century-Crofts, Inc., 1952), p. 61.

is the puppet of superior intellect, who grows progressively evil in the eyes of Pigmalión because of increasing dissatisfaction with the life to which his creator submits him. This puppet, who later will rebel and kill his creator in order to begin an attempt to cleanse the world of injustice, seems to be an actor who wants to free himself of his role. That role is perhaps the representation of a life like that of the spectators. He gains their sympathy; and, when he declares his chosen role of evil indispensable to all of life, his real life seems to exist outside of his stage role:

Yo soy necesario en las farsas. Sin mí no sería posible ni el teatro, ni este mundo nuestro, ni el tuyo, ni el otro que dices que hay. Soy, pues, algo preciso indispensable. (Acto I, escena 3)¹

In the first scene of the second act Pigmalión's puppets demonstrate the justice of their comparison to men. They all stir about in the dark looking for lovers. Don Lindo goes to the beautiful Pomponina's box to woo her with songs and poetry; but she is not there. Mingo Revulgo has seduced her with fake coins and jewelry. In a fight with Urdemalas Lindo loses his hair, and with a complete lack of compassion all ridicule this representative of frustrated desire for beauty. (Acto II, escena 1)²

In Los tres locos del mundo Grau uses the allegorical figures of Death, Destiny, Illusion and the devil for a

¹Ibid., p. 66. ²Ibid., pp. 82-95.

similar reflection of man. Although they determine men's lives, they, too, are powerless puppets of an unapproachable El Invisible who directs them just as he does man through them. Illusion, Death and Destiny complain that they are never given a respite--a complaint which Charon of La casa del diablo also makes against God. In their impotence the allegorical figures share the fate of their human victims and thus of the spectators.

On occasion Grau uses visual effects to achieve or maintain direct communication. When the curtain rises for the second act of El señor de Pigmalión the spectators face a dark stage, bare except for the casket-like boxes which contain the puppets so similar to mortal humans. (Acto II, escena 1)¹ The comparison is then confirmed by the puppets' actions already recounted.

In Las gafas de don Telesforo Grau employs rose-colored light to produce for the spectators the effect on the personae who don Telesforo's illusion-causing eye-glasses. Each time the glasses are worn the stage is enveloped in the rose-colored light, but only the personae who wear the glasses and the spectators are aware of the change.

The color red is used in a similar way in El conde Alarcos to express the hellish torment of the king while he awaits news of the countess' murder. His nervous face

¹Ibid., p. 82.

reflects the red glow of the coals which he stirs in the fireplace. When the Infanta, who has demanded the murder, stands before her father to scold him for his lack of harshness, her face, too, reflects the red glow. With a start he exclaims, "¡El rostro, Infanta, se os torna rojo como si en llamas ardiese!" (Acto III, escena 4)¹

In the same play purple light is used as a medium to heighten emotional impact. As dawn approaches, the king and Infanta know they will learn soon of the countess' death. When its light does filter onto stage, it is the color of mourning. While the king and the princess discuss death, purple light envelopes the stage. (Acto III, escena 4)²

Grau also uses color and thus the plasticity of visual representation to lend credibility to allegorical figures. Death, Illusion and Destiny of Los tres locos del mundo can be seen by the other personae only when the allegorical figures desire; but because of their visual representation the spectators can always see them. Death is a pale, emaciated man draped in a dark cape. Destiny has the same physique but wears an ashen gray cape. Illusion looks like a pretty, copper-colored woman wearing a red cape. (Retablo I)³

Since they can be seen as they place ideas in the minds of their human victims, the spectators realize how

¹Grau, El Condo Alarcos, p. 105.

²Ibid., pp. 108-09.

³Grau, Los tres locos del mundo, pp. 15-16.

great their power over man is. Thus, on his wedding night Illusion speaks into the ear of the Director of the insane asylum. She tells him to satiate himself with physical delight, but with the señora guapa--the woman who has treated him as her inferior. (Retablo II)¹

The same visual representation is given to his bride's thoughts when the Director does not return to their room. Illusion tells her that all men are alike and that she is just another victim to male whims. Then Illusion continues to speculate that her brother, whom she will send to the bride, may have some information concerning her husband. When Illusion's brother arrives, he is Death. He mesmerizes the weeping bride and persuades her to take a fateful walk with him late at night. (Retablo III, escenas 13, 14)²

As Alicia Brown and Telesforo of Las gafas de don Telesforo discuss the devil, his visual representation suddenly appears out of a toy. Alicia, who had claimed that the devil is man's invention to excuse his own faults, at first thinks he is a mechanized doll; but her actions disprove her claim and prove his reality. She is overcome by the devil's attractiveness and her desire for him, and she forgets her goal of seducing Telesforo in order to obtain the plans of his invention.

¹Ibid., p. 47.

²Ibid., pp. 100-01.

The devil pays no attention to Alicia. He had appeared at Telesforo's statement that man needs the devil's illusions. He has come to attempt to dissuade Telesforo from substituting the passive illusion of the rose-colored glasses for the paralysis invention by which Telesforo had intended to impose a new order on society. Alone with him, the devil reminds him of the good which acts inspired by his illusion have brought to men in the past. It was he who inspired the writing of El Quijote and the campaigns of Joan of Arc. The reality of his power over man is emphasized by the presence of prominent, large dolls which represent Quijote and St. Joan. It is re-emphasized by the devil's begging Telesforo not to misuse the secret of the power he has usurped by fostering impassivity among men. (Rato III)¹

In El burlador que no se burla the thought of the dying don Juan appears on stage as red, black and blue columns. They identify themselves as Life, Death and Destiny. Although don Juan defies Destiny's power over his life and remains unrepentant when the red figure of Life permits him to see his own conscience, he exclaims that he must be dreaming since all he sees is nightmares. Life explains that until now she was an exalted life for him; but in the last instants of his life she only can bring him the nightmares that are himself. When don Juan still refuses to repent of his life, Death shows him the hatred-filled faces

¹Grau, Las gafas de don Telesforo, pp. 147-53.

of many men, who also appear and shake their fists at him. Don Juan finally dies from Death's touch. (Cuadro V)¹

Grau also employs three dimensional stage representation of man's intuition in order to achieve communication. Thus, scenes six, seven and eight of the first act of La señora guapa represent a fortune teller's reading of the señora's past. The fortune teller's divination is presented through the appearance on a screen of persons who discuss their dealings with the señora. Thus the fortune teller does not speak her divination. It is presented by witnesses who lend it credibility.

In Destino Grau makes the entire first cuadro of the first Momento a dream, but he does not present it as a dream. He waits until the second cuadro to reveal that what is presented as fact is intuition. Then, Edmundo, who in his dream had found shelter from the police in the house of the unknown Laura, awakes to find that the same Laura is a new maid in his father's house. When she attempts to calm his unsettled nerves by stating that dreams are nothing more than dreams, Edmundo makes a statement about their mystery. Its unwillingness to discredit them will not permit the spectators to forget the excitement of the dream they shared with him and had accepted as fact:

Yo ... conozco muchas teorías, pero no sé todavía,

¹Jacinto Grau, El burlador que no se burla. Don Juan de Carillana. El tercer demonio (Buenos Aires: Editorial Losada, Biblioteca Contemporanea, 1941), pp. 126-30.

exactamente, ni lo sabe nadie, qué es el sueño.
(Momento I, Cuadro 2)¹

In La casa del diablo the personae express disbelief concerning what is happening to them by alluding to it as a dream. Instead of producing an effect of disbelief, the opposite is caused by this allusion to the power of the intuitional part of man's mind. As the nameless, distraught characters discuss the improbable train of events in the first Estampa they suggest that they are dreaming; however, the three dimensional representation on stage makes their disbelief seem a desire to escape an unpleasant reality and lends an air of seriousness to the stage action.

Not knowing how, the abandoned and penniless esposa arrives at her cousin's apartment in Madrid and complains that she must be dreaming. He adds gravity to the complaint by replying that "la vida es sueño, como en la comedia de Calderón." (Estampa I)² Shortly afterwards she renews the effect by declaring that "a veces creo que me he dormido en el tren y que estoy en una pesadilla." (Estampa I)³

The same technique is used to gain belief in the reality of the situation of the third Estampa, which concerns the judgment of souls before the gates of heaven. Here the abandoned esposa, killed by her cousin's jealous

¹Grau, Destino, p. 174.

²Grau, La casa del diablo, p. 32.

³Ibid., p. 34.

fiancée, meets the soul of her husband, who drowned shortly after abandoning her. They cannot believe what is happening to them. Having discussed the meaninglessness of life in the second Estampa the husband refuses to believe what he is experiencing until the moment in which the gates of heaven are opened to him. But now he tells his wife that

todo esto es un puro sueño, sin realidad.

.....
Tú y yo viéndonos otra vez, en este sitio tan raro, ante santos de estampa y espectros de gente, no puede ser más que un sueño. (Estampa III)¹

At this the cousin interrupts. He believes that such a discussion can have no importance, since this, like all of life, is pure hallucination. (Estampa III)² By now, however, both men's disbelief seems only stubbornness. The play has presented an illogical train of events that killed both and placed them at the gates of heaven, which itself has been discussed as illogical. Before these facts their reasoning does not seem trustworthy. Perhaps better than a believing acceptance of such a stylized and allegorical scene, their disbelief lends the seriousness of reality to the stage representation.

Thus, through free use of theatrical technique Grau again draws the serious consideration of his spectators to his depiction of man in life. The consideration is the result of an experience--that of involvement in the many

¹Ibid., p. 106.

²Ibid., p. 107.

facets of communication of the art of the theater.

This communication through an art form that comes to seem reality causes more serious consideration. The salutary effect Grau desired was the involvement of man in a truthful recognition of what man is and can be. He made technique the servant of art which used man for its subject and its elements. Because he considered the expression of art to be the beauty of an unencumbered reflection of life, he devoted his theater to a study and depiction of man's life.

CHAPTER III

SOCIAL DECADENCE

Grau believed that theater is "un termómetro que refleja la imaginación, la sensibilidad y la temperatura moral de un pueblo."¹ Thus he did not hesitate to represent the decadence of the West and especially of Spain in his plays. He believed that the society of the West would wither in its senility if it did not change,² and he presented this belief in his drama. Moreover, he considered the twentieth century's chaos of isms the proof of that belief. In it he saw evidence of desire for abandonment of an unsatisfactory society whose norms are injustice and moral decay.³ The author found no evidence of idealism in contemporary society; and he offered no hope for his country's future greatness, nor for the West's, as long as this condition existed. He witnessed decadence's fostering of a debilitating scepticism in Western consciousness, which only

¹Jacinto Grau, "El teatro español contemporáneo," Don Juan en el tiempo, p. 131.

²Grau, "Apuntes," p. 143.

³Grau, "Al que lea o vea representar esta farsa," En el infierno se están mudando, p. 14.

compounded the seriousness of the problem; however, he hoped that the reflection of society in his theater would benefit the men that comprised it.

Grau admitted writing El burlador que no se burla with decadence and its effects in mind. The entire play was, he says,

una reivindicación contra la decadencia presente, que no puede concebir ningún mito o fuerza vital, sin debilitarla con sutilidades o análisis robados a la ciencia o efeminamientos originales, de una psicología de estufa. ... El Don Juan real ... es un insulto y un desafío a toda la cobarde prudencia de una moral y cultura vieja, perezosa ante toda audacia. Pesan sobre esa cultura demasiados años de cátedra, de convencionalismo y de tibio edonismo, y cuando no, un estéril escepticismo defensivo.¹

The dramatist believed that such decadence could not continue. Therefore, in Las gafas de don Telesforo o un loco de buen capricho he anticipates the end of an era in the world. In his shop the toymaker don Telesforo models a new world in which he does not permit any toys of violence. In a conversation between Genaro, his assistant, and a customer there is an implication that old privileges and commerce also are outmoded:

DON JOSE. --También odia las coronas don Telesforo.
 GENARO. --Pero las coronas monedas, no las puede prohibir, como los cañones en su tienda.
 DON JOSE. --Ya las van prohibiendo los tiempos y el mundo, sin necesidad de don Telesforo.²
 (Rato II)²

¹Grau, "Apuntes," p. 16..

²Grau, Las gafas de don Telesforo, p. 112.

For Grau all of society is antiquated. He both condemns the indifference found among its intellectuals and its officials and laments the cause--the dominant mediocrity imposed by "esta sociedad nuestra, que llamó Baudelaire democrática y sifilizada."¹

According to him, the Spanish intelligentsia always accommodated bourgeois tastes, keeping themselves on the safe, silent margin of social movements. Even during the last Civil War there was an absence of any true aristocracy of leadership. The dramatist believed that Spanish theater and literature reflected that lack of leadership and a consequent stagnation in Spain in the first part of the twentieth century:

El pueblo, en el que se creía poco, no tenía su poeta, y estaba reservado, en el superficial conglomerado burgués, a lo pintoresco, al gracejo y al artículo de fondo altisonante, palabrero y sentimental. Cuando en la última conmoción hispana ... el genuino pueblo ibérico se reveló, ... tampoco surgió la voz que recogiera, analizara y sopesara la tragedia existente, en el libro, la novela, o el teatro. Creóse una fácil literatura de circunstancias, de somera permanencia. Del teatro corriente estaba desterrado todo impulso vital, toda audacia, toda expresión de realidad auténtica, y más aún, todo ese arrebatado de raza, característico del ser hispano. De todo el subterráneo y a veces harto acusado bullir social, la intelectualidad española, se manifestó generalmente al margen, se cuidó solo de sí misma y su capa de la cultura, se refugió en el silencio y se constituyó en una "aristocracia" inválida, ... porque fué un remedo de minoría superior, sin abrir ningún surco para la siembra, ... porque olvidó que toda aristocracia verdadera y en su sentido más realmente hondo, debe ser en sí, una efectividad vigorosa²

¹Jacinto Grau, "Aviso al lector," Entre llamas (Madrid: Renacimiento, 1915), p. viii.

²Grau, "Prólogo," La casa del diablo, p. 9.

He considered the apathy of critics toward the success of his En Ildaria, a play that shows decay in a country similar to Spain, as more evidence of the same decadent indifference.¹ He also condemned the majority of the Generation of 1898 for the same failing:

La manoseada generación del 98 ... no se impuso como debiera--aludo a la mayoría--y sobre todo no modificó apenas el ambiente ... por su apetencia de crearse su correspondiente situacioncita, por su inhibición de toda vida opositorista y peligrosa. Salvo, dos o tres figuras ... se domesticaron en seguida, refugiándose en un cómodo y elegante escepticismo traducido del francés.²

In the society of Spain Grau found that a young man's ambition was to live the best bourgeois existence possible. Thus he found no idealism in the public either, but a tradition of indifference from which the Republic wanted to mold a new Spain. He described that heritage as:

estupidez tradicional de una sociedad escéptica de ... panza contenta, ... que se empeñaba en no oír más que los ecos de su barrio, de espaldas a su pueblo, a su raza y a su historia. Eso era el resumen y el extracto del mundo monárquico hispano que había modelado la pía y católica Restauración traída por Cánovas y Sagasta al frente de la opinión sensata y conservadora del país³

After forces of conservative traditionalism rose in the Civil War of 1936 to challenge and eventually crush the Republic, the exiled Grau wrote that in the same year Unamuno, whom he considered "una indeleble huella más del

¹Ibid., p. 14.

²Ibid., pp. 10-11.

³Jacinto Grau, Unamuno, su tiempo y su España (Buenos Aires: Editorial Alda, 1946), p. 186.

gran carácter hispánico, ... extinguióse por asco, como tantos españoles que llenan la historia y siguen resonando en el mundo."¹

In accord with this pessimistic attitude Grau presents Spanish aristocrats and leaders as outmoded and decadent throughout his plays. In Don Juan de Carillana he represents and ridicules their attitudes. Don Juan defies the authority of the mayor who bids him not to duel the husband of the woman Juan is wooing. This old don Juan, unsuccessful in this love affair, is mocked by all. Because of his foolishness his claim to his family's privilege of leadership seems all the more wrong when he defends his actions before his aunt Clarita:

CARILLANA. --Siéntate, tía, siéntate y no hagas caso de alcaldes. ¡Mientras viva un Carillana, no hay más alcalde que él en este pueblo!

DOÑA CLARITA. ...--¿Te parece? Un hombre de tu posición y altura ser la comidilla de todos, desempeñar, haciendo el galancete durante el día, la plaza a caballo, y, por si fuese poco, echársela de mozuelo esta noche en la reja ... y exponerse luego a un percance y a dar un escándalo mayúsculo ... [author's ellipsis] ¿Cuándo vas a sentar la cabeza? (Acto II, cuadro III, escena 2)²

When his underlings displease him, don Juan's rage is reminiscent of the feudal lord he considers himself. He brooks no excuses from the people over whom he assumes his power is absolute. When his servant Turiano offers excuses

¹Ibid., p. 187.

²Jacinto Grau, Conseja galante y Don Juan de Carillana (Madrid: Atenea, S. E., 1919), pp. 275-76.

for lack of success in helping him win the young lady, don Juan feels his rights are being challenged. In his rage he does not stop to consider if he is abusing his privileges:

CARILLANA. (Levantando una silla para tirársela a Turiano, que huye despavorido por la izquierda.)
 --¡Idiota! ¡Venirme a mí con gracias, que son desgracias! ¡Zoquete! (Torna a su paseo, exclamando a grandes voces.) --Más rarezas y misterios, que son burlas. Yo me las cobraré caras. No se juega conmigo impunemente, y menos en este pueblo, que es mi casa.

(Acto I, escena 10)¹

Don Juan is true to his forebears' attitude toward the town. The Carillana family has provided it with no leadership. Their only interest in it has been to gather and squander its wealth and pleasures. Thus, the old prostitute La Sereno is overwhelmed by the wealth of their palace:

LA SERENO. (Mirándolo todo atónita.) --Señor ...
 [author's ellipsis] ¡Tiempo hacía que no me vi en casa tan buena! ... [author's ellipsis] ¡Hasta de las paredes cuelga riqueza! Lástima que su merced esté siempre fuera, y la disfrute poco.

CARILLANA. --Siéntate, si quieres.

LA SERENO. --¡Sentarme yo! Perdone su merced, pero no sé lo que me pasa. ¡Yo, ante don Juan de Carillana; y en esta facha! ¡Si su merced me hubiera visto hace quince años sólo! El padre de su merced, que en paz descanse, sí me conoció, y mucho, que siempre fueron los Carillana amigos de la alegría.

(Acto I, escena 9)²

Affecting an air of charity, don Juan has invited La Sereno to his Renaissance palace. Because she dares not venture outside during the day for fear of the vindictive townspeople she must live from the charity of strangers.

¹Ibid., p. 215. ²Ibid., pp. 202-03.

She mistakenly attributes to his noble rank this difference in don Juan's attitude: "¡De raza le viene la grandeza a su merced! Bien se le conoce el rango y el señorío en lo bueno." (Acto I, escena 8)¹ But don Juan is no better than the townspeople nor his ancestors. He does not act from charity, for he has learned that La Sereno has seen and received charity from the mysterious lady he is courting. He only wants information. Thus, her evocation of his nobility seems more a mockery than a blessing, for he is of the nobility that acts from selfish interest.

In El conde Alarcos Grau imputes selfish interests as a chief characteristic of Spanish aristocracy. When the king refuses audience to his nobles, he explains that they clamor for war against the Moors only as an excuse for pillage and robbery.²

In Bibí Carabé the modern aristocracy also is depicted as selfish robbers. They use their privileges for self-enrichment to the detriment of the land and its people. The peasant Bibí explains that although he knew nothing but farming the nobility forced him off the land and into a life of poverty in the city:

BIBI. -- ... Sabes que dejé las tierras que tenía en arrienda, por el despotismo del ladrón del propietario, un grande de Espana.

LEONOR. --Y como tú eres un pequeño de España ...
[author's ellipsis]

¹Ibid., p. 201.

²Grau, El conde Alarcos, p. 35.

BIBI. --Me reventó, porque se llevaba la mayor parte, y por todo resultado de días y días de brega incesante, me aguardaba el hambre.

MATIAS. --¡Mal de muchos, Bibí!

BIBI. --Aguanté todo lo que pude, porque le tengo tal afición a la tierra, a cuidarla, como si fuese un crío mío, una hija, a darle mi vida entera para sacarle fruto. ¡Un fruto que se comen los demás! ¡Para eso son ricos y al que la quiere y la cultiva, como es pobre, que lo parta un rayo!

.
BIBI. --Por eso vine a la capital, por hambre, para aprender un oficio, a la fuerza.

(Segundo Tiempo)¹

With abuse of position traditional among society's leaders the politics of En Ildaria are corrupted by struggles of self-interest. Idealism disappeared from government so long ago that few men besides Eprontas, the prime minister, realize that government could be of any other nature. With this in mind he and his companions discuss the disastrous results of such an attitude:

FALIEROS. --Sin astucia no hay gobierno.

EPRONTAS. --La astucia, como auxiliar de propósitos grandes, puede ser un buen criado. Por sí sola, como fin, es un pobre elemento de Gobierno.

SARDES. --Casi toda Ildaria es, hace siglos, una lucha de astutos logreros sin ideal. ¡Y el resultado está visto! Tres siglos de agonía, y un grave peligro de ser repartidos como Polonia!

(Acto II, escena 2)²

Ethics have no place in the politics of Ildaria. Sonia, the wife of the idealistic prime minister, concedes this as fact. She used her position for personal gain throughout her husband's administration. Now she feels no

¹Grau, Bibí Carabé, p. 216.

²Grau, En Ildaria, pp. 190-91.

compunction in keeping secretaries waiting with letters of urgent national importance while she betrays his government for her private benefit:

SONIA. --De modo, ¿que todo ya hecho?

CLINIAS. --Y rematado. Concedidas las dos cruces de San Hildebrando a los señores Vorlandas y Balias, y el Aguila de Ildaria para Rondaras.

LETICIA. --¡A Rondaras el Aguila de Ildaria! ¡Una condecoración casi real!

SONIA. --Y ¿qué? Tengo con Rondaras especiales motivos de gratitud.

LETICIA. --Pero ¿qué dirá la gente! ¡A un chanchulero! ¡A un hombre complicado en negocios sucios ... [author's ellipsis] con una atmósfera de estafas

SONIA. --En Ildaria casi todos tienen mucho que callar.

LETICIA. --Tu marido no firmará nunca ese decreto.

SONIA. --¡Claro que no! Pero lo firmará su sucesor.

LETICIA. --¿Cómo su sucesor?

SONIA. --A mi marido lo derribarán, gracias a su terquedad inconcebible. Estoy pactando yo sola, con su sucesor futuro.

(Acto I, escena 4)¹

In Ildaria government is an instrument to gain wealth and power for those already wealthy, not an instrument with which to serve and lead the country.

Besides the acquisition of wealth the only other concern which Grau attributes to the majority of the rich is escaping idle boredom. This leisure class is represented in La señora guapa by Lili Arjona and the effeminate Perico Senra, whose name may be a play on the words perico and señora or señorita. They come to ask the señora guapa to play tennis at a match in honor of the Harrisons. They are interested in her not as a friend, but as a tennis champion-- someone to relieve their tedium and to create the basis for

¹Ibid., pp. 148-49.

gossip in future conversations:

SEÑORA. --Una jugadora de ocasión. Me toman ustedes como recurso.

PERICO. --¡Por Dios! ¡Donde está usted está siempre lo mejor!

PERICO. -- ... Cuando está usted en Madrid y va usted al mundo, cambia la vida.

LILI. -- ... Cuando te vas o te retraes se te echa en seguida de menos.

PERICO. --Lo anima usted todo, lo llena usted todo, lo cambia usted todo.

LILI. --Sí, hija, sí. Alteras la monotonía. Contigo pasan siempre cosas. ¡Cuidado si has dado que hablar en Madrid!

(Acto II, escena 2)¹

Perico fills his days with sleeping late and talking of art. Lili is an avid sportswoman. Both fill their time uselessly with gossip and insignificant chatter:

PERICO. -- ... Lo difícil es dejar la cama pero una vez levantado, la mañana es siempre una novedad.

LILI. --Una novedad para ti. Yo a las ocho estoy en la ducha. Y a las nueve a caballo en el Retiro. Me entreno para el polo.

SEÑORA. --Tú eres una chica terrible.

LILI. --Bueno andando ... [author's ellipsis]

SEÑORA. --Volver más tarde.

PERICO. --(Vehemente ...) ¿A qué hora?

LILI. -- ... A ninguna. Tenemos el día ocupadísimo. ... Adiós. (Besos).

PERICO. -- ... Au revoir.

(Acto II, escena 2)²

Such idle wealthy are social parasites. In En el infierno se están mudando the magnate don Homobono considers a Spanish duke a plaything he must buy and support for his daughter's whims. In his conversation with the President he presents his prospective noble son-in-law as a worthless and

¹Grau, La señora guapa, pp. 150-52.

²Ibid., p. 154.

parasitic anachronism of a country in ruin:

DON HOMOBONO. --¡Cosas de mi hija! Así como se enamora de un pony de polo, de un perro o de una porcelana estrafalaria ... [author's ellipsis] y se los compro, ahora le compro un grande de España.

PRESIDENTE. --La antigua nobleza de la vieja Europa se va cotizando menos.

...
DON HOMOBONO. --Ese nunca trae más noticias que las de los deportes, o las del aumento de su famosa colección de pipas. ...

...
PRESIDENTE. --Ese Duque será todo lo tarambana que usted quiera, pero es muy simpático, muy chic y está soberbiamente instalado, con buen gusto ... [author's ellipsis]

DON HOMOBONO. --Lo malo es que ese buen gusto empiezo a pagarlo yo.

PRESIDENTE. --Era una de las grandes fortunas españolas.

DON HOMOBONO. --¡Desapareció! España, como todos los países arruinados, está en continuo escamoteo. ¡Todo se le va de las manos, hasta las fortunas particulares!

(Retablo II)¹

Although they are members of the elite of society, neither the aristocrat nor the wealthy bourgeois' daughter has any interest in that society. They, like Lili and Perico, use leisure and wealth only to pursue pleasure.

Grau's idle rich do not even use their leisure for self-improvement. They care only for wealth and the sensation of the moment. In El caballero Varona Carlos, the son of the wealthy and unscrupulous Marqués de Lambrines, displays his ignorance and his attitude toward learning while discussing his love for Alejandra. The sceptic marquis recognizes his son's intellectual deficiency, but he does nothing to correct it because his interest is in obtaining

¹Grau, En el infierno se están mudando, pp. 52-53.

Alejandra's noble title and great fortune for his son:

CARLOS. --Siento opresiones en el pecho, ahogos, neurastenia. Sólo cuando está presente Alejandra, vivo, sin vivir en mí.

MARQUES. --Que dijo un clásico.

CARLOS. --Ah, ¿un clásico dijo eso? Pues yo soy clásico sin saberlo, porque te aseguro que no lo he leído en ninguna parte.

MARQUES. --Lo creo. Tú has leído muy poco en esta vida.

CARLOS. --No soy amigo de fatigarme en cosas inútiles. Prefiero el sport, los viajes y antes de tratar a Alejandra, las mujeres. Ahora, ni eso. Sólo me interesa ella.

MARQUES. --Y pensar que todo ese entusiasmo frenético que tienes ahora, acabará dentro de pocos años de matrimonio en un tedio gris y pesado.

CARLOS. --Parece que te gusta reírte de mis ilusiones.

MARQUES. --Al contrario, soy tu mejor cómplice. Conviene, conviene mucho esa boda a la casa de Lambrines. Bien escogida está Alejandra.

(Acto II, escena 2)¹

The duke of El señor de Pigmalión is a rare man among Grau's socially elite. He is sincerely devoted to art for the sake of art and even owns a theater in order to give it patronage. To him art is more than a pastime or a business. Such an attitude is so rare that it causes chagrin among the duke's impresarios:

DON JAVIER. -- ... es desgracia, ... que con lo arriados a la cola que suelen ser los señoritos, y más los aristócratas, el duque éste, propietario del teatro, haya salido con gustos y aficiones artísticas, y nos dé la lata con el buen nombre del teatro y el arte dramático y demás zarandajas por el estilo.

DON JAVIER. -- ... Esto es un negocio como otro cualquiera.

DON LUCIO. --El decoro artístico está en las pesetas.²
(Jornada I, escena 7)

¹Grau, El caballero Varona, pp. 176-77.

²Grau, El señor de Pigmalión, p. 34.

For the wealthy and aristocrats who do not consider art a commerce, it is no more than a pastime. Stagnation results among the artists who must depend on them for support. Thus, in En Ildaria Arandas, once a serious artist, ignores his inspiration. He must depend on the whims of the wealthy and the aristocracy in order to live. Thus, they are the indirect cause of artistic stagnation. In a conversation with Arandas, Dilia, who has been educated abroad, bewails the resulting degenerate art and spirit in Ildaria-- a land once great in both:

ARANDAS. --No he pintado nada desde que usted lo [el cuadro] vió.
 DILIA. --¡Qué atrocidad! ¡Qué indolencia!
 ARANDAS. --Hay que vivir, Dilia; hay que vivir.
 DILIA. --Pero, diga usted: pintar, ¿no es vivir también para usted, Arandas?
 ARANDAS. --Sí, señora; pero me solicitan. Hay que cultivar el mercado ... [author's ellipsis] cierta gente aristocrática ... [author's ellipsis]
 DILIA. --¡No sea usted tonto! En general, la aristocracia ildariense es frívola. Las raras veces que acoge bien a un artista, es por pura vanidad. Al final, son ustedes tratados como un titi, o como un caballo de raza o un perro. Se mima, se exhibe, y se traspasa luego, olvidándolo pronto.

 DILIA. --¡Ya he visto, ya! Todo es blando ahora en Ildaria, Arandas. Todo es blando en este país de hombres duros, que dió obras tan exaltadas.

 DILIA. --Hasta los artistas, como usted, de talento, de genio, todo se estanca en Ildaria ... [author's ellipsis] ¡Es una pena! Emigre usted.
 (Acto I, escena 9)¹

Grau echoes the same complaint of hopeless stagnation in his introduction to Los tres locos del mundo, in which he states that the achievements of foreign theater would be

¹Grau, En Ildaria, p. 161. .

impossible in Spain because of a lack of artistic restlessness.¹ Spanish culture, once the brightest of Europe, has been reduced to an absolute and listless decadence. He claimed it is that decadence which has left the Spanish world on the margin of contemporary civilization.²

Throughout his plays Grau represents Spain as a backwards and provincial land with a generally low level of cultural attainment. He sets the action of Don Juan de Carillana "en un pueblo grande y atrasado, del interior de Castilla."³ In Entre llamas Veneranda gives a similar judgment about the provincial capital in which she lives when she urges her accomplished musician lover to leave: "¡No! ¡Tú no puedes ahogarte como nosotros en una provincia, en un pantano, en un rincón medio salvaje del mundo!" (Acto II, escena 3)⁴

In the same play Florencio judges the cultural level of their city so low that he refuses to attend its opera. He explains, "No me gustan las parodias. Aquí no pueden oírse nunca buenas compañías. No hay abono ni público. Esto es un poblacho, como casi todas las provincias de España." (Acto I, escena 1)⁵

¹Grau, Los tres locos del mundo (Editorial Losada), p. 9.

²Grau, "El teatro español contemporáneo," pp. 131-32.

³Grau, Don Juan de Carillana, p. 166.

⁴Grau, Entre llamas, p. 70.

⁵Ibid., p. 6.

Don Alvaro of El burlador que no se burla blames the provincialism of his wife doña Laura for her intransigent refusal to forgive him for one act of infidelity and thus to permit the consummation of their marriage. Although she is a woman of rank, her provincial isolation prohibits her accepting any action outside the norms of her limited circle of acquaintances. She even refuses to consider forgiving her husband:

DA. LAURA. --Es inútil que intente usted volver sobre lo pasado. Yo no puedo perdonar.

ALVARO. --Pero, pichoncita; al cabo de un año, no comprendo ya tu rencor. Y es que, al fin, tú eres una gran señora, pero de provincias. Si no fueras tan lugareña y hubieras vivido en un mundo más ...
[author's ellipsis]

DA. LAURA. --He vivido en un mundo de personas decentes, por eso no comprendo que después de lo pasado y convenido entre nosotros, tenga usted el desahogo y el valor de presentarse aquí otra vez ...
[author's ellipsis]

(Prólogo)¹

In desperation Laura's mother, doña María, locks the two in a room. She prays for the conception of a grandson, a man whose spirit will not be dulled by the grey, provincial life of Spain:

¡Intervén tú, tan buena, con Dios, Nuestro Señor, para que nos envíe, primeramente, un varón! ... No importa que ese varón no llegue a ser santo, ni poeta, ni sabio, ni guerrero, con tal que sea algo ruidoso, famoso ... [author's ellipsis] un varón, en fin, que no sea una insignificante oveja más del rebaño humano ... [author's ellipsis] un varón que no se muera vilmente sin pena ni gloria, después de una vida insípida ... [author's ellipsis] un varón que haga algo, que sea algo ... [author's ellipsis] ¡Por Dios, Virgen mía, que nazca un hombre y no un ciruelo! ... [author's

¹Grau, El burlador que no se burla, p. 40.

ellipsis] Y que deje memoria tras de sí, ya que no gloriosa, digna al menos de ser recordada ... [author's ellipsis] Todo, Virgen mía, ... menos uno de esos seres vulgares, aburridos y anodinos como el vivir vacío y gris de esta vieja provincia de España, tan dejadas una y otra, hace tiempo, de tu mano.

(Prólogo)¹

Grau represents as no less provincial and backwards the Madrid where extraordinary talents seem out of place. Thus, the duke of El señor de Pigmalión is astonished to learn that a genius like Pigmalión could be a Spaniard.² In La señora guapa the millionaire industrialist Hector does not understand what a famous seeress could find to do in Madrid. (Acto I, escena 2)³ Pepito, a talented fashion designer in El tercer demonio complains of the poor taste of Madrid's ladies, who dress unattractively and scoff at his designs, and his manners. (Acto único)⁴ Even Sonia, who with a closed mind supports tradition in Ildaria, admits general backwardness of her capital when she comments on the women's lack of fashion in dress and cosmetics: "Quitando a unas cuantas, en Ildaria no saben pintarse." (Acto I, escena 4)⁵ Spain's reputation for backwardness and lack of skill is so widespread that Alicia Brown, the American millionaireess of Las gafas de don Telesforo, is surprised to

¹Ibid., pp. 43-44.

²Grau, El señor de Pigmalión, p. 36.

³Grau, La señora guapa, p. 120.

⁴Grau, El tercer demonio, p. 223.

⁵Grau, En Ildaria, p. 148.

find fine products in Telesforo's toy shop. On seeing them, she at first assumes they came from Nuremberg. (Rato III)¹

Undisturbed stagnation and its impassive acceptance are so prevalent that in a discussion of art and materialism in En Ildaria Delmas interjects, "Es curioso el afán de hablar de la vida, en un país como éste, donde casi nadie vive." (Acto I, escena 10)² In the same play Eprontas speaks of listening to his country's national hymn. He regrets the deterioration of the old national spirit, which the hymn is designed to recall: "Nada más triste que esas épicas marchas triunfales, cuando pasan al baratillo moral de las grandes emociones destripadas."³ Because stagnation and impassivity are so prevalent in Ildaria, Clinias compares Dilia to the other women of the land and exclaims, "¡qué diferente a las mujeres de aquí! ¡Tan resuelta!" (Acto I, escena 2)⁴

The resolute Dilia is uncomfortable in the midst of stagnation and soon decides to return to the United States. She explains her reasons to her protesting mother:

DILIA. --Aquí se llama capricho, excentricidad, a todo lo que sea independencia.

LETICIA. --Conviene no llamar la atención de las gentes, alterando costumbres. Donde fueres, haz lo que vieres.

¹Grau, Las gafas de don Telesforo, p. 137.

²Grau, En Ildaria, p. 168.

³Ibid., p. 224.

⁴Ibid., p. 146.

DILIA. --Por eso me marchó otra vez a Nueva York, donde paso inadvertida. Cuestión de clima. No puedes figurarte lo que me molesta llamar la atención de la gente. Decididamente, me largo.
(Acto I, escena 7)¹

Ildaria is a microcosm closed upon itself. The country lives in self-satisfaction and believes its own propaganda is fact. Kaliaras admits this situation to be the reason for the prostitution of his dramatic talent.

ARANDAS. --¿Y la reputación?

KALIARAS. --Me importa un rábano. En Ildaria, oficialmente, al menos, todos los escritores son ilustres; los cómicos, eminentes, y los políticos--canallas en vida, portentos malogrados en muerte con estatua y todo en su provincia, aunque hayan esquilmado esa provincia y toda la nación. Sé de una estatua que cuando la descubrieron tenía grilletes.

... ..
KALIARAS. -- ... Es una ventaja pasar por besugo literario entre tanto estafador de la fama. Ni el siglo de Pericles tuvo más grandes hombres que nosotros ahora, a juzgar por periódicos ... Un verdadero hombre de genio lo pasaría mal hoy en Ildaria. Donde todos son eminentes, es una originalidad no serlo. Yo, para ser una falsificación, me quedo en apreciable congrio al natural. ... El año pasado liquidé con cien mil francos ... y eso que todo fueron fracasos ... según los literatos.
(Acto I, escena 10)²

If Kaliaras, an intellectual, reinforces decadence by accepting and living by lies, the common people are no less impassive in their acceptance of decadence. Comparing the common Spaniard to his foreign counterparts, Grau wrote "nuestro vulgo es tan vulgo como el extranjero. La única diferencia notable a simple vista, es que nuestro vulgo es pasivo, quieto. ... El vulgo de otros países es activo."³

¹Ibid., p. 158. ²Ibid., pp. 165-66.

³Grau, "Aviso al lector," Entre llamas, p. viii.

The result is a stultifying peace and a status quo seldom disturbed. Infrequent unrest is suppressed quickly, for repressive acts easily rule an impassive land. Thus, when in En Ildaria the radical, humanitarian government of Eprontas is threatened with violence, the capital city is armed heavily in fashion characteristic to the land. When Eprontas' mother-in-law Leticia expresses disapproval of his policies because of their threat to the peace, Dilia and Arandas define that peace as nothing but deadly stagnation:

LETICIA. --¡Jesús, qué dichosa policía! ¡Qué dichosa Ildaria!

ARANDAS. --¡Señora, si aquí nunca sucede nada! Ildaria es un lago tranquilo. Un motín cada veinte años, ¿qué es? Al día siguiente, números de prensa extraordinarios, cuatro o cinco periódicos denunciados, y después, la paz de siempre.

LETICIA. --¡Ese Eprontas! ¡Ese yerno mío, tan inquieto, tan radical! ¡Quién le mete a él a cambiar nada! ¡Tan hermosa que es la paz! ¡Una paz inalterable!

DILIA. --Una paz inalterable, mamá, es la muerte ...¹
(Acto I, escena 8)

In an environment of stagnant impassivity totalitarianism goes unchecked. Writing in 1945, Grau compared his fictional Ildaria with present totalitarian governments that he blamed for the world crisis. He considered the despotism depicted in 1917 in En Ildaria an old tradition, particularly in Spain:

Todas las conmociones ... se reprimían con prisión, torturas, ley de fugas y pistoleros en acción. Cual en los países totalitarios de ahora, desaparecía la

¹Grau, En Ildaria, p. 159.

gente innominada o conocida, ante una indignación sorda, y a veces ruidosa en cierta prensa, cuya voz no tenía mayores alcances. Mas la Ildaria que aquí se pinta, es tan verdad como El Café o La Comedia nueva de Moratín, aunque con otro asunto, estilo y musa. Casi nada ha dicho la crítica y la gacetilla hispana de este conciso apunte de comedia, a guisa de retrato, mucho más fiel de lo que parece, de una Ildaria, que trajo, con sus Ildarias similares y anejas realidades económicas, esparcidas por el mundo, todo lo que ha venido y está sucediendo.¹

Grau considered contemporary Spain under Franco even worse than the Ildaria he described in 1917. He denounced the prisons and executions of Fascist Spain where money and economics superseded humanitarianism. He wrote even that he felt a terrible anguish for his countrymen not yet dead as he watched his native land nourishing the repressive enemies "del solar y de la vida de esa España."²

In his plays he presents repression as a long-established characteristic of his homeland. Thus, when the princesses of Conseja galante refuse to accept their father's choice of boorish husbands for them, the king reacts by depriving the girls of all amusements that can have an expansive effect on mind and spirit:

REY. --¡Basta ya! La culpa es mía, que he dejado sobrada libertad a vuestros antojos. Se acabaron las veladas en los parques a la luz de la luna, y desde ahora licencio a vuestros preceptores y músicos. Prohibida igualmente la comedia. Hoy mismo saldrán todos los cómicos. Básteos con el juglar y el bufón.

(Acto I)³

¹Grau, "Prólogo," En Ildaria, p. 137.

²Grau, Unamuno, su tiempo y su España, pp. 195-96.

³Grau, Conseja galante, p. 29.

Later the juglar will take vengeance on the princesses for laughing him out of court by playing upon this repressiveness. He and the bufón manufacture the story of a mysterious, foreign knight, who will stop at nothing to gain access to the princesses' quarters. Consequently, the princesses are confined to their rooms under heavy guard. The king takes drastic measures, which the princesses consider characteristic of him:

DAMA PRIMERA. --Su Majestad, que Dios guarde, acaba de enviar emisarios para que traigan a la corte todos los verdugos del reino.

ISABELA. --En eso reconocemos a nuestro padre.

BLANCA. --Ya que no se atreve a ahorcarnos a nosotras ... [author's ellipsis]

FLORINDA. --Se propone ahorcar a todos los fantasmas habidos y por haber.

(Acto II)¹

Disguised as the phantom, the juglar does slip past the guards and into the princesses' apartments. By refusing to carry them away with him, he leaves the girls, maddened with longing and discontent, to live in a land of repression and fear.

Government is only one institution whose repressiveness stems from and depends on destructive fear. The self-centered honor code is another which Grau presents in the same manner.

In Conseja galante four courtiers, who fear their honor will be stained by the phantom, come to their fiancées to swear they will protect them. Their fear of

¹Ibid., p. 86.

blemished honor is so great that in order to protect it they threaten death to the women, guilty or not:

CORTESANO TERCERO. --Venimos a recordaros que vuestro honor es ya el nuestro.

CORTESANO CUARTO. --Y si el diablo en persona os atropellase, o lo intentase sólo ... [author's ellipsis]

CORTESANO QUINTO. --(Llevando la mano al puño de la espada. Sus compañeros le imitan.) ¡Al mismo diablo traspasaríamos con nuestra espada!

CORTESANO PRIMERO. --Y si cualquiera de vosotras sufriese atropello, sin tiempo de pedir socorro ... [author's ellipsis]

CORTESANO SEGUNDO. --¡Moriríais también a nuestras manos!

DAMAS. --(A coro.) ¡Dios santo!

DAMA PRIMERA. --¡Qué desvarío!

DAMA SEGUNDA. --Antes de matarla a una, queda el convento.

CORTESANO PRIMERO. --No penséis en el convento. Pensad en guardaros.

(Acto II)¹

The same fear of stained honor is contributing motivation for murder and destruction in El conde Alarcos. The king appeals to the count's fear of it to accomplish the countess' murder. As a young man the count impetuously had sworn love to the Infanta, who was only a child. The king now demands that the count kill his wife in order to remain true to the oath sworn to his daughter, for "una vida vale menos que un juramento y una honra." (Acto I, escena 13)² The murder is doubly destructive, for with her death the kingdom is robbed of a respected and charitable noblewoman.

¹Ibid., pp. 78-79.

²Grau, El conde Alarcos, p. 61.

Fear for sake of one's honor is so powerful in the kingdom that it was the unquestioned excuse for the murder of the king's second wife. Thus, when he suffers remorse for his part in the countess' murder, the Infanta does not hesitate to remind him of his own selfish and destructive use of honor:

INFANTA. -- ... bien vencisteis vuestros remordimientos.

REY. -- ¡Por celos de mi honra y de mi amor maté!

INFANTA. -- Celos de sutil aprensión nacidos.
(Acto III, escena 4)¹

Another debilitating agent of fear and repression within the Spanish tradition is, according to Grau, Roman Catholicism. He wrote that in exchange for the Church's support Spain's rulers since the Bourbons have permitted her to become a colony of the Vatican. The Pope, whose power and income are based on fear of eternal punishment, commands the allegiance of the people of Spain; but Spanish interests are not those of the Roman Pope. After the Civil War, therefore, Grau condemned the Spaniards' blindness to the facts of history in their acceptance of the future return of the Bourbons, who surely would bind the land even more closely to the foreign and commercial interests of the Roman Catholic Church.² For these reasons in his plays the author usually presents Spanish religion as a meaningless and fearful superstition or asceticism.

¹Ibid., p. 107.

²Grau, Unamuno, su tiempo y su España, pp. 168-69.

In Conseja galante the dramatist represents a land so delivered into the Church's domination. That nation whose court once was a center of art and prosperity imposes an isolation and dreary, fearful existence upon itself. After the disappearance of the juglar one princess went mad, and two entered cloistered orders. Another became queen of a kingdom upon which she imposed her own bitter religious asceticism and so became known as the black queen. Her court was described as "más severa que la española."

(Epílogo)¹ The fifth princess died of her love for the man whom all in superstitious fear came to call the devil. Since the king could not protect his home with arms, he rendered his court up to the power of the Church; and, consequently, the entire nation was submitted to an Inquisition of exorcism:

Durante seis meses cardenales y obispos exorcizaron palacios y moradas, y estuvo de manifiesto en los templos su Divina Majestad. Lo que no impidieron lanzas consiguieron cruces y plegarias ... [author's ellipsis]

(Epílogo)²

In the Epilog the bufón, with whom the juglar planned his hoax, appears to demonstrate to what extent fear and superstition have pervaded the land. Even the bufón, who knows the truth, will not deny the phantom's existence. He advises the juglar not to refer to the event

¹Grau, Conseja galante, pp. 134-35.

²Ibid., p. 138.

as a story. Fear fostered by the Church has made an indisputable fact out of a lie:

--¡Cómo el cuento! No bromead, señor, sobre eso en el reino, si estimáis vuestra seguridad. No sólo cardenales y obispos, sino hasta cismáticos y disidentes perseguidos de herejía, dan por segura la aparición del diablo en el alcázar, aquel aciago año. No es leyenda, sino historia, señor.

(Epílogo)¹

As a result the land lives in a gloomy religiosity supported by the monarchy. The bufón explains to the juglar:

-- ... El hostelero y todo el reino sufren la tristeza de aquel año. Si os internáis por la ciudad, en todas las fachadas veréis una cruz grabada por orden real, y en todos los espíritus notaréis una gran tristeza.

(Epílogo)²

Should the bufón release the land from its sadness by speaking truth, he would offend the church and thus the state, for the fear-inspiring religious superstition is supported by repressive law.

Therefore, the bufón, who must continue to live in this land, is glad to learn that the questioning outsider will leave soon:

BUFON. --Os imploro, por lo que más queráis, que ni en chanza imaginéis tal absurdo, ni lo digáis a nadie; pues, aunque no os creerían, desde aquel año, en el reino, ¡por menos de nada se corta una cabeza!

CABALLERO. --Estad tranquilos. Yo me voy ahora mismo, salgo del reino para no volver ya.

BUFON. --(Dejándose caer, fatigado, en la silla.)
¡Respiro!

(Epílogo)³

¹Ibid., p. 148. ²Ibid., pp. 149-50.

³Ibid., p. 154.

Questioning and thought become dangerous in a land where such intolerance rules. Even if the bufón suspects the caballero's true identity he does not dare acknowledge him; and for the sake of his safety the bufón must urge him to suppress the expression of his thoughts as long as he remains in the country:

BUFON. -- ...Adiós señor ... [author's ellipsis] ¿No será indiscreto preguntaros quién sois, para recordaros como amigo?

CABALLERO. --Nada indiscreto. Soy un traficante acomodado, que viaja ya por gusto. Me llamo Samuel.

BUFON. --Bien, bien; adiós, señor Samuel, y por todos los santos del cielo, hasta que no salgáis del reino, guardad para vos solo vuestros pensamientos.
(Epílogo)¹

Grau sensed that such repressive intolerance was identified with Roman Catholicism as part of the Spanish national character. In his "Ante la figura de don Juan" he wrote that although there are many theories about the don Juan figure, all make him intolerant toward others in a very Catholic and very Spanish way.²

He depicted his country in the same way. When in Don Juan de Carillana the servant Andrés refers to the fact that the don Juan legend is so well known that it is the subject of operas in other countries, the peasant Miguela asks what operas are. Don Juan's servant woman Guadalupe does not know either, but she has a ready suggestion:

¹Ibid.

²Grau, "Ante la figura de don Juan," El burlador que no se burla, p. 20.

³Grau, Don Juan de Carillana, p. 177.

"Diversiones de herejes." (Acto I, escena 4)¹

Grau represents Spain's repressive, intolerant religion as a destructive and debilitating factor in her history. In En el infierno se están mudando when the President undertakes a revolution against the unjust order which impoverishes the people of a world where idealism no longer exists, the decadent Spanish duke observes pessimistically that all of Spain's old battles for idealism did her no good. The President replies by blaming all her ills on misplaced devotion to her intolerant and power-mad church. As a result Spain lives in economic and intellectual poverty with only her past glories to treasure.

PRESIDENTE. -- ... España es el mejor museo de Europa. Se ha desprendido de muchísimo elemento útil; de los grandes agricultores de su tiempo, y de los judíos, tan útiles entonces para la riqueza hispana. Ha vuelto la espalda a los hombres de ciencia, y sigue protegiendo la fastuosa liturgia católica y el absorbente y entrometido poder eclesiástico. Romántica y soñadora, se conserva todavía en el siglo diecisiete.

(Retablo. II)²

Grau died convinced that his once great homeland would continue in pernicious decadence until her people abandoned their impassivity. At his death in 1958 he declared, "que muero profundamente oprimido por el tono social, político y artístico de las generaciones jóvenes hispanas."³ Depressed by the attitude of Spaniards, he

¹Grau, Don Juan de Carillana, p. 177.

²Grau, En el infierno se están mudando, p. 60.

³Grau, Teatro, II, p. 9.

stated at the same time that:

el fenómeno más sorprendente del actual pensamiento español que llega a mí por libros y periódicos, es la aceptación más o menos tácita de una monarquía borbónica liquidada hace ya tiempo en buena parte de Europa. No es cuestión de opinión política, sino de elemental percepción y advertimiento de lo que ocurre en España.¹

Determined to present a true reflection of Spanish society in his theater, Grau represented that impassivity and at the same time wrote in En Ildaria that the people ultimately are responsible for their society. When Bileras blames the downfall of the idealist Eprontas on palace intrigues, Ondaras points out that the real fault is to be found in the people's long-established and impassive acceptance of a decadent order:

BILERAS. --Estaba descontento, por fiar tontamente en un rey viudo, de setenta años, caduco y rijoso, dominado por palaciegos.

ONDARAS. --¡Ca, hombre! Los reyes no tienen la culpa de nada. Son lo que los pueblos quieren que sean, aunque los pueblos se escuden en ellos. Echar la culpa a ese pobre viejo real, es injusto. Si chochea, culpa es de los que le dejan chochea. Si tiene amores seniles, culpa es de quienes se los preparen. La falta de Eprontas es haber relegado la acción y la propaganda previas, como si este pobre pueblo pudiese cobrar conciencia y energía de pronto.

ONDARAS. -- ... Lo que pasa es que Eprontas es demasiado joven y el país demasiado viejo.
(Acto I, escena 13)²

Eprontas was a forerunner of times to come according to Grau. He called him a man clashing with dead ideas, "entre

¹Ibid.

²Grau, En Ildaria, p. 175.

escombros de seres caducos, de espaldas al correr de la vida, resbalando en la rutina de lo que ya se gastó por el mal uso y el correr del tiempo."¹ He considered Spain's decadence to be a long-accepted tradition.

The dramatist found evidence of decadence similar to that of Spain in the general lack of humanitarianism throughout the West. In 1958 he wrote En el infierno se están mudando, in which the destruction of corrupt western civilization is undertaken. In defense of that imaginary destruction he wrote in the play's introduction that:

el persistente rumor del mundo convulso, en pleno y asombroso florecimiento científico, el espectáculo de la política alejada cada vez más de la inteligencia, el de la miseria y el hambre de distintos países, el del malestar proliferante por el creciente y ruinoso dispendio en la fabricación de asoladores instrumentos destructivos, el del sordo rencor almacenado, el del miedo estéril ..., el de la resignación humillante, el del aumentativo pesar de los pueblos oprimidos como España ... a la que, con hiriente cinismo, se incluye con otros países intervenidos o mediatizados (sobre todo si tienen petróleo o materias primas codiciables) en el hermoso enunciado de "pueblos libres", y el del hipócrita empleo del apaciguamiento, cuyo camino, según feliz frase anónima, no es el de la paz, sino el de una sumisión por mensualidades.²

Grau saw that the primary concerns of the modern world were materialistic. A true spirit of humanitarianism did not exist anywhere, and the attitudes of his characters often demonstrate a lack of humanitarian concern. For example, the bourgeois don José of Las gafas de don

¹Grau, "Prólogo," La casa del diablo, p. 13.

²Grau, "Al que lea o vea representar esta farsa," En el infierno se están mudando, pp. 13-14.

Telesforo demonstrates a complete lack of understanding for one who refuses to make a commerce of interest in war and killing. He comes to don Telesforo's toyshop in order to buy war toys for his grandson who likes no other kind of plaything. When it is explained that Telesforo prohibits toys of violence in his store because they contribute "a la ilusión bélica y fomentan los instintos guerreros," (Rato II)¹ don José reacts with a scoff: "¡Vaya una tontería!" (Rato II)²

In the same play Grau subtly criticizes Christian charity for the same shortcoming. The hypocritically pious Policarpo, who is the legal representative of a religious order, comes to the shop on business concerning the toys which his order purchases for its annual Christmas charity. This namesake of the revered, martyred bishop of early Christianity makes Telesforo so furious with his criticism for charging his obviously wealthy organization that Telesforo orders him to leave. Shortly after this a pitiable newspaper vendor enters the shop. Accustomed to scorn from all others, the girl finds kindness in Telesforo. It is he, not a pious Christian nor an organization of the church, who feels enough pity for his fellow man that he will try to alleviate his misery:

DON TELESFORO. --Dame. (Págale.) ¿Y qué tal tu tía?

¹Grau, Las gafas de don Telesforo, p. 111.

²Ibid.

MOZUELA. --Ayer me quería echar de casa, porque no pude vender todos los papeles.
 DON TELESFORO. --A esa tía tuya le voy a poner yo las peras a cuarto.
 MOZUELA. --(Soltando un lloriqueo.) El día menos pensado me pone en la calle, y ¿qué va a ser de mí?
 ...
 DON TELESFORO. --No llores, chiquilla. Todo tiene arreglo en el mundo. Toma. (Dale una moneda.)
 MOZUELA. --(Deslumbrada.) ¡Una corona! ¡Es mucho, señor, es mucho!
 DON TELESFORO. --Anda, vete y no seas tontuela. Y dile a tu tía que un día de estos va a recibir la visita de un señor ... [author's ellipsis]
 (Rato II)¹

When Telesforo's wife upbraids him for helping such a disreputable person, he explains he acted only from pity. The girl is only one of the world's masses of forgotten poor:

DOÑA VIOLANTE. --(Cada vez más sulfúrica.) ¡Es lo que te faltaba! ¡Chochear ahora con esa tunantilla del arroyo!
 DON TELESFORO. --¿Quién? ¿La Andrea? Pero hija, si es una infeliz que me trae los periódicos.
 DOÑA VIOLANTE. --¡Una perdida de la calle!
 DON TELESFORO. --Una desdichada del montón de parias, a quien ha robado hasta el último rastro de ilusión el pícaro mundo.
 (Rato II)²

Grau again discusses lack of concern for humanity in La casa del diablo. The novio in the play regards the increasing luxury for a few amid the mounting poverty of the majority during the Great Depression. He is disturbed by possible results of the lack of humanitarian concern which hides the poverty from the affluent members of society such as his friend:

NOVIO. --Yo trabajo mucho y gano poco.
 AMIGO. --Todos nos quejamos siempre de nuestro oficio.

¹Ibid., pp. 120-21. ²Ibid., p. 121.

NOVIO. --Con esta crisis.
 AMIGO. --Ríete ... [author's ellipsis]
 NOVIO. --¡Que me ría!
 AMIGO. --Con la consabida y archimanoseada crisis cada día más lujo, más autos de postín, más estrépito de vida.
 NOVIO. --Contra esto te diré que cada día más gente sin trabajo, más miseria, más inquietud.
 AMIGO. --Siempre ha habido crisis en el mundo. Y se sale de todas, como se saldrá de ésta.
 NOVIO. --Salir, qué duda cabe que saldremos. Ahora lo que falta averiguar es cómo saldremos.
 AMIGO. --Yo soy optimista.
 NOVIO. --Eso prueba que te van bien las cosas.
 AMIGO. --No me van mal.

(Estampa I)¹

The count of El caballero Varona represents an attitude that is similar to but more honest than the amigo's. The count is depicted as a good and kind man; but, when Varona questions his business ethics, he readily admits that scruples have no place in his financial dealings. (Acto I, escena 9)²

Don Homobono, the wealthy magnate of En el infierno se están mudando, makes a similar admission to the President, who plans to finance his revolution with ransom money for this kidnaped, high government official. Although, as his name indicates, he is generally considered a good man, Homobono admits that commercial interests are foremost in all of life:

DON HOMOBONO. --Por lo que veo, ustedes se dedican a robar y a burlarse después, tontamente, del robado.
 PRESIDENTE. --Es usted poco justo con nosotros, modestos imitadores de su genio y arte de rapiña en los negocios.

¹Grau, La casa del diablo, p. 21.

²Grau, El caballero Varona, p. 157.

ENMASCARADO PRIMERO. --Negocios maestros en el manejo de estafar impunemente al mundo, sin salirse de la legalidad.

DON HOMOBONO. --Los negocios no son una estafa sino una indispensable actividad social. Toda la vida es un negocio.

(Retablo I)¹

Commerce is life's primary goal throughout the world. Homobono blames Communism for decreasing regard for the establishment and cites the increasing crime rate as proof. However, the solution he proposes is even greater concentration of capital in order to combat what he supposes is Communist-inspired disorder. The President recognizes his evasion of responsibility. He retorts that true communism exists nowhere in this world, which is still ruled by materialistic values:

PRESIDENTE. --¡Ya apareció aquello! ¡El comunismo, que no se ha instalado aún en ninguna parte, ni en la Unión Soviética ... según ella misma lo confiesa.

(Retablo II)²

In don Homobono's world decay is so great that even a police state no longer can maintain order. Before he is ransomed some high government officials gather to express their distress about the plight of society, which seems to be crumbling everywhere despite all repression and police efforts. They recognize the hopelessness of their position and can only scoff at the Spaniard who does not, but who recommends police as the measure of a society:

¹Grau, En el infierno se están mudando, pp. 22-23.

²Ibid., p. 48.

SECRETARIO. -- ... un famoso médico español acaba de publicar un artículo en el que afirma que la riqueza, el poder y la organización de un gran Estado, se mide por la calidad y el número de su policía y no por su industria o su cultura.

DIRECTOR. --Por lo visto ese médico quiere compartir con nosotros el ridículo que estamos corriendo, sin poderlo evitar.

SECRETARIO. --Y teniendo nosotros; según fama, la mejor policía del mundo, cada día aumentan y quedan en la impunidad los secuestros, los robos, los asaltos más audaces, como el del ministro de Trabajo.

(Retablo II)¹

Discontent is rife in Homobono's materialistically oriented society because the struggle to amass wealth has caused deprivation for the majority. Grau emphasizes this sad truth by recalling an observation by Cervantes in a medicine show comedy routine in Tabarín. When the straight man Dr. Mondor fails repeatedly to answer the uneducated Tabarín's question of how many races have existed in the world's history, Tabarín answers his own question with one of Sancho Panza's proverbs:

TABARIN. --Los dos solos linajes verdaderos y eficaces que hay en el mundo, por los que se han peleado constantemente y se siguen peleando los hombros, son, como le decía su abuela a Sancho Panza, el tener y el no tener.

(Acto I)²

Those who do not possess the power of wealth always suffer most. Even in the revolution to do away with the old order in En el mundo se están mudando it is the poor

¹Ibid., p. 41.

²Grau, Tabarín, p. 128.

who suffer most. They find no pity even from the Church. Since it exploits them in order to gain her own materialistic goals and has no interest in change, the plight of the poor is made all the more hopeless. After the revolution has begun, three deputies meet in a bombed city and in this light discuss the Church's attitude toward the city's suffering inhabitants:

TERCERO. -- ... ¡Son ustedes ciegos ante la providencia divina! Bien dijo el arzobispo en su reciente pastoral que los pecados se pagan.

PRIMERO. --¡Ya lo creo que se pagan! Son la materia prima moral que da más utilidad.

SEGUNDO. --¿De qué viviría, a su edad, el arzobispo, si no fuera por el pecado?

TERCERO. --¡No sean impíos!

PRIMERO. --¡Qué impíos ni qué ocho cuartos! El pecado es una de las mayores fuentes de riqueza de la iglesia...

PRIMERO. --Suprimir el pecado es suprimir de cuajo al furibundo arzobispo, al Papa, a la moral de la Iglesia Católica, que es su fundamento, el diablo y su Infierno.

(Retablo III)¹

In the same play the poor's heritage of suffering is represented as being so old that they refuse to believe in the efficacy or sincerity of any revolution. Representatives of the bombed city's poor stand before piles of corpses and speak only words of cynicism. They always are the ones who pay dearest for any revolution or social turmoil, just as their misery also supports society in peacetime:

¹Grau, En el infierno se están mudando, pp. 78-79.

ANCIANA. --... al final seremos nosotros los crucificados.

SUJETO. --No diga eso. Hoy el objetivo de toda revolución es el pueblo.

ANCIANO. -- ... No sé leer, pero de mozo fui a mitines, aprendí a hablar bonito, trabajé a destajo, me podré en las cárceles, y, entre paliza y paliza y torturas varias, salvé el pellejo por casualidad, y me convencí en mi propia carne, que cada revuelta nos cuesta una hecatombe. Si nos sublevamos porque nos sublevamos, si nos sometemos porque nos sometemos; mande quien mande, gane quien gane, capitalismo, anarquismo, comunismo, o el Sursum corda, o el que sea ...concluye siempre lo mismo para la infinidad de infelices que somos el pueblo ... Trabajo en las minas y en los túneles, mascando tinieblas, y en los caminos a medio hacer, muerto de frío o achicharrado de calor. ... Y reniegos vienen y reniegos van y latigazos de palabras y bocanadas de insultos que escuecen y humillan más que las bofetadas ... [author's ellipsis] Y yo, el pueblo ... lo pago todo con mi sangre, echo los bofes a diario, mal como, y escucho a nuestros dirigentes sermones y arengas y prédicas de paciencia, y promesas continuas de que todo se arreglará ... el mísero pueblo continúa siendo carne de cañón y pasto de buitres en la guerra, o piltrafas de miseria en los hospitales y asilos donde rematan su perra vida los desechos de los prostíbulos y los que ya no sirven, la basura, en fin, de la exprimida manada humana nacida ya maldita bajo el sol.¹
(Retablo III)¹

The old man's cynical belief that the poor are condemned to suffering and misery is evidence of the abomination with which Grau regarded Western civilization's lack of humanitarianism. Later in the same play he demonstrates this same attitude when two negro dancers appear in the midst of the destruction and carnage. They have come to a theater in order to recover their costumes before returning to Africa. A theater employee, who has orders to permit

¹Ibid., pp. 70-71.

entrance to nobody, orders them to prepare to leave for their next engagement in Berlin. He says his automobile is waiting and reminds them that they must go because they have signed a contract. When the dancers refuse, he exclaims that their obstinance is useless, for they are in a civilized land. The Africans are terrified by his allusion to civilization. They see nothing but the death and destruction which Western civilization has caused and refuse to identify themselves with it:

MOZO. --¡Inútil rebelarse! ¡Aquí no estamos en el centro de Africa! ¡Estamos en países civilizados!

NEGRO. --(Aterrorizado, súbitamente, echándose a correr con la negra, no menos aterrada, hacia la calle derecha del fondo.) ¡¡¡Civilizados, no civilizados, no!!!

NEGRA. --¡¡¡Civilizados, no, civilizados, no!!!
(Retablo III)¹

Grau believed that the unavoidable results of unchecked decadence are general impoverishment and debilitation of spirit. No matter how many repressive measures are taken to preserve and strengthen an order whose leadership takes selfish motivation for its foremost values, the debilitation and impoverishment continue unless the people rid themselves of their impassive acceptance of this decadent tradition. He found that tradition of decadence prevalent in the West and especially so in Spain.

Therefore, it is symbolic that the theater, which Grau believed to be the reflection of society, is closed

¹Ibid., p. 75.

amid terrible human suffering in order to protect whatever material wealth it may contain. It is impossible for this theater to exercise its salutary effects on society which suffers chaos resulting from the decadence he represents throughout his plays. Since he believed in the salutary effect which the theater's true reflection of society could produce, he presented in this last play before his death slaughter, suffering, lack of concern and a closed theater-- the reflection of the increasing decadence he found everywhere.

CHAPTER IV

MAN AND THE MEDIOCRITY OF MATERIALISM

Throughout his career Jacinto Grau refused to attempt to gain success by abandoning the high goals which he held for his art. To achieve public success he believed he would have to write to please what he called the materialistic, Philistine bourgeois mentality--the instinctive enemy of art. He characterized such a mentality as that which appreciates only the art that flatters the lowest of one's senses. It considers art a pastime, like an aperitif or a popular song of saccharine sentimentality.

Since Grau believed that art cannot be limited by such a standard and that it is a distillation of all of life placed in relief in a substantive manner, he condemned this mentality for depriving his art of its rightful recognition.¹ But, true to his belief concerning the salutary effect of theater's reflection of society, he often represented the materialistic mentality which he claimed limited itself to mediocrity. An analysis of that mediocrity

¹Grau, "Prólogo," Los tres locos del mundo (Losada), p. 19.

reveals his opinion that it has a debilitating effect on intellect and ethics. It also implies a relegation of man to a condition of limited mentality which Grau judged less than fully human.

In accord with Spengler he cited the Reformation as the critical period of Western civilization during which occurred the division between metaphysical and materialistic considerations. As a result the impact of materialism has been ever greater upon the Western mind, producing a dominant hedonism and sceptical pragmatism:

La filosofía, lejos ya de nominalistas y escolásticos, se ha ido convirtiendo después de la reforma en disciplina autónoma y se ha ido preparando el caos moderno, con sus agoreros profetizantes del fin de una cultura; con sus tendencias irreductibles; con sus angustias metafísicas; con sus nuevos fenómenos industriales de dramática repercusión; con el consiguiente incremento de las llamadas ciencias económicas y sociales, y con el importantísimo advenimiento del materialismo histórico, cabalgando en procedimientos hegelianos para vertebrar la dialéctica de su sistema. ... La burguesía, dominadora desde la revolución francesa, influye con su hedonismo y práctica adaptación en lo más denso de la vida europea y americana, y los mitos sobrevivientes en el panorama literario, como Don Juan, son, como tantos otros mitos, vistos de un modo encontrado y polémico, cual requiere la sacudida y divergente conciencia moderna.¹

In Las gafas de don Telesforo Grau presents the North American millionairess Alicia Brown as the archetype of such materialistic hedonism. She defends her nation's materialism because it has produced wealth and power that make her hedonistic life possible. Thus, she can describe

¹Grau, "Don Juan en el tiempo," pp. 25-26.

herself as:

sana, fuerte, pulida, estilizada, embellecida, que recorre cuando se le antoja el planeta, a cientos de kilómetros por hora, en aviones magníficos o en barcos-palacios, de un lujo de cuento oriental, para visitar los lugares más hermosos de la tierra y que ha aprendido, entre sus familiares, cómo se manejan y ganan millones para ser los privilegiados del mundo.
(Rato III)¹

Alicia considers the benefits of her wealth as her personal privileges. She defends the materialism which she vaunts for having produced a woman like her because its results enable her to live a completely self-centered, self-gratifying life:

ALICIA. --¿Hay acaso mejor vida que no tener límites a sus gastos y caprichos, disponer de una libertad sin freno, con todos los privilegios posibles?

ALICIA. --Me envidian las mujeres, me cortejan los hombres, todos me adulan. Si tuviese el antojo de desnudarme en la calle, o de cualquier otra extravagancia, mucho más pintoresca que las que cuentan de usted, se tomaría como una gracia en el mundo que me rodea y aumentaría, si es posible, el número de pretendientes a mi brillante persona.

DON TELESFORO. --Y al poderío económico que le guarda a usted las espaldas.

ALICIA. --Gracias a él y a mi educación personal, todo me está permitido y disfruto a mis anchas de una situación que me brinda todos los deleites y una vida plena, accesible a pocas.

(Rato III)²

Sonia of En Ildaria also acts from motives of hedonism and selfishness. Since she regards politics as a means to wealth, she uses her husband's position as Prime Minister to attain as much personal benefit as possible. Her

¹Grau, Las gafas de don Telesforo, p. 143.

²Ibid., pp. 144-45.

self-concern is reflected in her constant preoccupation with her cosmetics and ostentatious clothing. Concern with her person does not stem from a desire to please others but to impress them and to strengthen her political situation. Thus, on a critical day for her husband's government she admits her selfishness to her sister Dilia. She has no compunction in betraying her belief that the values of politics are material and personal:

SONIA. -- ... Hoy es un día crítico. Estoy inquieta, preocupada ... [author's ellipsis]
 DILIA. --Por el vestido ... [author's ellipsis]
 SONIA. --¡Qué graciosa!
 DILIA. --Entonces, la política ... [author's ellipsis]
 SONIA. --Estoy inquieta por la situación de Eprontas. La política me tiene sin cuidado.
 DILIA. --Cuando no te da nada.
 SONIA. --Si no sirve para dar cosas, ¿para qué sirve la política?

(Acto I, escena 1)¹

To such a manner of thinking everything is rated by personal and material values, even beauty and art. Consequently, beauty becomes a marketable item. This attitude is so common that when a bourgeois couple in Las gafas de don Telesforo try to bargain for a beautiful doll, the clerk Genaro can make the impudent retort, "Todas las caras bonitas suelen costar caras." (Rato II)²

Further evidence of this prevalence is found in the result of the señora guapa's use of her beauty to deceive the lecherous anticuario into giving her some extremely

¹Grau, En Ildaria, pp. 142-43.

²Grau, Las gafas de don Telesforo, p. 112.

valuable paintings by Mantegna. The old man considers them the price he must pay to gain her for his mistress. When she refuses to make love to him and to return the paintings, he can only regret the stupidity which deprives him of the millions the pictures represent to him. He appreciates the beauty of the woman and of the art only for the personal, material benefits he can derive from them:

SEÑORA. -- ... Es usted muy duro con usted mismo, mi querido señor. Sólo ha cometido una torpeza disculpable.

ANTICUARIO. --Sí, señora, pero no es justo que esa torpeza, por grande que sea, y ha sido mayúscula, me cueste a mí cuatro o cinco millones que es lo que valen, mal pagados, esos cuadros.

(Acto II, escena 5)¹

The impresarios of El señor de Pigmalión display the same attitude toward art. Theater is only a business for them. Before Pigmalion's arrival they express a yearning for past days when the zarzuela brought big profits. They respect Pigmalion because of his reputation for gaining wealth from the theater:

DON JAVIER. --Sobre todo, es un tío ese Pigmalión, que ha dado un dineral en todas partes.

DON LUCIO. -- ... En todas partes, no. En los Estados Unidos nada más.

DON JAVIER. --Hombre, donde ha actuado. Allí empezó. Créame usted, de allí nos vienen siempre ahora los grandes adelantos.

DON LUCIO. --Hoy las ciencias adelantan que es una barbaridad, como cantan en la Verbena.

DON JAVIER. --¡Qué tiempos aquellos de la Verbena! Entonces sí que se hacían negocios en el teatro.

(Jornada I, escena 7)²

¹Grau, La señora guapa, p. 160.

²Grau, El señor de Pigmalión, p. 33.

Men who harbor such an attitude toward art and thought concede to them no reason for existence if they do not serve a personal, materialistic use. Knowing that the Canciller of Conseja galante is just such an individual, the juglar gives credence to his lie about the mysterious knight by giving it a price. Moreover, he gains his confidence by denigrating poetry and independent thought as useless and wasteful. The Canciller not only is deceived; he declares a war on thought, which will ruin his country:

JUGLAR. -- ... Un juglar es la poesía.

CANCILLER. --Me molesta esa señora. Sólo sirve de estorbo.

JUGLAR. --Tenéis, señor, un concepto de la poesía digno de un primer ministro.

CANCILLER. -- ... Algún nuevo chisme o intriga. Sois mujerzuelas. Oléis a falda de dama de honor.

JUGLAR. --Esta vez os equivocáis. El juglar sabe algo que no sabe nadie aún en el reino. Ni vuestro ministro del Interior.

JUGLAR. --Mi noticia tiene un precio, señor.

CANCILLER. --¿Y su precio?

JUGLAR. --Vuestra protección para alcanzar puesto en las oficinas del Estado.

CANCILLER. --¿Piensas cambiar de oficio?

JUGLAR. --Sí. Como vos, empiezo a detestar la poesía.

CANCILLER. --Tú serás un hombre de provecho.

CANCILLER. --Te apoyaré. Tu odio a la poesía me reconcilia contigo. Aquí hacen falta hombres prácticos. Sufrir cardenales y obispos, se comprende; pero esa protección a las artes nos está arruinando inútilmente. Pensiones a granel ... [author's ellipsis] A músicos, poetas, filósofos ... [author's ellipsis] ¡Puaf! ¡Qué error! El recuerdo de Grecia está haciendo mucho daño en el mundo. Grecia cayó por empacho de pensamiento.

JUGLAR. --¡Exacto, señor! El pensamiento es un veneno lento.

CANCILLER. --¡Tú ves claro, juglar! El pensamiento es nuestro enemigo. Hay que acabar con él.

JUGLAR. --Creo lo mismo, señor. ¡Guerra al

pensamiento!
 CANCELLER. --Tú tienes pasta de gobernante. Por fin
 encuentro un hombre donde menos lo esperaba.
 (Acto I)¹

Florencio's mother in Entre llamas serves as another example of the same values. He angers her by reading Baudelaire's Les Fleurs du mal. She reprimands him for not studying agricultural reforms that could be put to profitable use on their estate.²

The impresarios of El señor de Pigmalión share the same scorn for non-pragmatic art. They consider the theater solely as a practical financial concern and abhor the intellectual excitement and tumult of artists because they are not a solid basis for a profit-making business:

DON JAVIER. ... --Los he sufrido por desgracia. ...
 Un artista es siempre un loco o un chiflado, que cree que todo el mundo es imbécil menos él. Y si ese artista tiene fama mundial, ... se convierte en un ser intratable. La primera vez que se presenta al público, todos los literatos, pintores, músicos y demás gentecilla sin un real, que son el tifus y el engorro de los teatros, la nube de langosta del negocio, todos esos señores se apoderan del escenario y rodean al debutante, chillan y alejan a todo el mundo con sus voces. Y a los tres días no viene nadie al teatro, ni ellos mismos, aunque no les cueste nada el espectáculo. Se contentan con chillar en los cafés, hablando de lo que han visto, y nosotros los empresarios, pagamos muy caro, carísimo, al artista y a su arte.

... ..
 DON LUCIO. -- ... con la gloria nacional, no pagamos lo que nos cuesta subir el telón.
 (Jornada I, escena 9)³

¹Grau, Conseja galante, pp. 61-65.

²Grau, Entre llamas, p. 23.

³Grau, El señor de Pigmalión, pp. 37-38.

The impresarios will not support the intellectuals who are capable of keeping Spain's national glory, her theater, alive, unless their literary production pleases the insipid tastes of the general public and so demonstrates its material value in box office receipts. If the national glory is not profitable in a tangible way, its value is not admitted.

Alicia Brown displays a similar attitude toward history in Las gafas de don Telesforo. She fails to see the value of a biblical episode unless it serves her interests. When Telesforo suspects that she is attempting to seduce him in order to obtain a formula, he asks sarcastically if a woman whose purposes are solely utilitarian could know the story of Samson and Delilah. She then reveals that her knowledge of the story is entirely incidental to amorous machinations. Thinking of physical dissimilarity, she fails to perceive the similarity of character between Samson and Telesforo. Moreover, for her, Samson is no hero, but a fool who, having lost his physical prowess, lost any merit for consideration:

ALICIA. -- ... Detesto los chismes y cuentos y como tengo mi vida muy llena y ocupada no me interesan las vidas ajenas y menos las de los que ya están muertos.

DON TELESFORO. --Así, ¿sabrá poco del Sansón bíblico, verdad?

ALICIA. --¿Al que hizo pelar Dalila?

ALICIA. --De ése me enteré detenidamente de su vida.

ALICIA. -- ... conseguí que mi padre financiase una operata bufa de un joven músico que flirteaba

conmigo, cuyo asunto era Sansón.

DON TELESFORO. --Y ahora quiere usted poner en práctica la poca historia que sabe para ensayar conmigo el papel de Dalila.

ALICIA. --¿Yo con usted? ¡Usted no es Sansón!

ALICIA. --Qué tipo ese Sansón, ¿eh? Si hubiera nacido ahora en mi país, hubiéramos tenido el primer campeón del mundo en todos los ejercicios de fuerza.¹
(Rato III)

When an entire society makes materialism its greatest value, those endeavors which cannot produce utilitarian results suffer. Grau implies that the United States has done just this. Don Telesforo, the celebrated chemist, scorns any nation that places so much emphasis on material gain that it educates its people in only the pragmatic aspects of life. He maintains that a resulting education of intense specialization is incomplete, for it really fosters ignorance. Thus, when Alicia upholds specialization because of the technical advances it makes possible, he gives the example of a well-educated and inquisitive scientist who is ignorant even of her own country's history of scientific contributions:

ALICIA. --¿Sabe usted lo que es sostener una industria inmensa, cada vez más perfeccionada?

DON TELESFORO. --Eso lo saben muchos, pero yo sé algo que usted no sabe.

ALICIA. --La química.

DON TELESFORO. --Saber química sólo, es no saber nada.

ALICIA. --Tanto como eso ... [author's ellipsis]

DON TELESFORO. --Una señorita nacida y educada en la ciudad de usted, técnica en botánica, y subdirectora de un jardín de plantas, me preguntó una vez, de buena fe, qué era un faraón y otro día, qué era un pararrayos, a pesar de ser compatriota suyo el

¹Grau, Las gafas de don Telesforo, pp. 145-46.

que lo descubrió. Cuando le hablé de Franklin,
no sabía quién era.

(Rato III)¹

Grau presents further ramifications of the materialistic rationale in La señora guapa. Since the materialist relies on tangible evidence for proof of efficacy and worth, he cannot accept intuition and love as elements of human character. Such is the case of Hector who scoffs at the evidence of a famous seeress' intuitive powers. He refuses to accept proof, for to do so would deny the inviolability of his pragmatism:

HECTOR. --A mí, esas adivinas no me interesan. No soy nada supersticioso. Creo en pocas cosas.
(Acto I, escena 3)²

Later the same seeress predicts to the señora guapa that she soon will abandon her present life to follow a man for whom she will conceive an overpowering passion. The señora, who always has used men to accumulate wealth and so assure her liberty, refuses to accept a non-physical reason for a change in her way of life:

Es absurdo, inverosímil, ridículo y además imposible, que sin caer enferma, sin una catástrofe física, una mujer como yo ... [author's ellipsis] ¡como yo! dueña de mí, orgullosa, dominadora, en lo mejor de mi edad, en pleno apogeo, me convierta en pelele, en esclava ... [author's ellipsis] ¡yo! ... [author's ellipsis] ¡yo! ¡Usted delira!

(Acto I, escena 9)³

¹Ibid., p. 143.

²Grau, La señora guapa, p. 120.

³Ibid., p. 157.

For the señora passion is a physical factor of man's existence. It is to be dominated by man just as any other physical factor. Thus she scoffs at the seeress and denies that love is an essential element of human life. Both she and Hector refuse to accept intuition as an element of human life and limit their understanding of life, as Telesforo implied about Alicia.

Kaliaras, the playwright who knowingly prostitutes his art in En Ildaria, satirizes Verlaine in order to defend a theory of art sympathetic to the belief that physical existence comprises the totality of human life. He argues with the painter Delmas that art is only an occupation whose nature is to support and reflect the only thing man can know--physical existence:

KALIARAS. -- ... ¡Sin comer no hay arte, ni nada!
 ¡Todo está en el estómago! Créanme ustedes, en el
 sucio estómago. Además, no vale la pena de escri-
 bir nada en serio. ¡Ya se ha escrito todo! ¡Im-
 posible superar lo hecho, ni tener una idea nueva!

· · · · ·
 KALIARAS. -- ... El arte es un engañoso. ¡La vida
 es lo interesante! Saber cómo piensa el cochero de
 punto, el limpiabotas ... Adentrarse en el alma del
 vulgo y ... haber pasado hambre material, no de
 justicia, ni de ideales y demás garambainas por el
 estilo. ¡Eso es la vida! ¡El resto, literatura!
 ¡Nada!

(Acto I, escena 10)¹

Kaliaras' preoccupation with physical existence limits the measure of his ethics to his material success and security. Grau often depicted men who so restrict the

¹Grau, En Ildaria, pp. 166-67.

dimensions of their minds and lives through such self-absorption by presenting them as types or caricatures, often without names.

The Agente, the father of the señora guapa is a self-satisfied businessman, who defends his past life with his financial success in the stock market. When his wife and daughter suspect his kindness to the señora because of her moral reputation as well as because of his, he reveals his self-absorption by his misunderstanding of their use of the words mala cabeza:

AGENTE. -- ... ¿Pero qué culpa tengo yo?

SRA. VIEJA. --La tiene tu escandalosa vida de viejo verde.

AGENTE. --No siempre he sido viejo.

TILITA. --Pero siempre has sido mala cabeza.

AGENTE. --Si fuese mala cabeza, no sería el Agente de bolsa que trabaja más en Madrid.

(Acto I, escena 8)¹

The women's attack on the immorality of his thoughts is useless, for his morality is subservient to his intelligence. Mala cabeza for him can mean only a misdirection of efforts on his own part with results not beneficial to himself. Since he is an eminently successful businessman, he does not consider himself worthy of the reprimand. He limits his reference to himself, his security, for justification. In so doing he can find no fault and cannot understand the charge.

Mental limitation is found in Conseja galante among the ladies in waiting. By limiting their considerations to

¹Grau, La señora guapa, p. 137.

the possible danger to their persons their fear makes them appear ridiculous. In their horror of the phantom knight they imagine they see the devil in spite of their superstitious display of affection for the cross. Their agitation is all the more ridiculous because the princesses they accompany calmly long for the appearance of this knight who represents to them an escape from their political marriages into a poetic life of romantic love. The ladies cannot appreciate the romantic thrill of the situation because of their terror:

HORTENSIA. --Pues nosotras no tememos a don Diablo.
 DAMA PRIMERA. --(Temblorosa) Por Dios, altezas ...
 [author's ellipsis] ¡El diablo! ... [author's
 ellipsis] ¡Qué horror! ... [author's ellipsis]
 DAMA SEGUNDA. --La cruz lo aleja. Saquemos nuestras
 cruces. (Todas las damas sacan del pecho una
 crucecita de oro, que besan.)
 ANA MARIA. --Pues no es tan fácil como os figuráis ver
 al diablo.
 DAMA PRIMERA. --(Gritando aterrada) Ay, ay, ay, ...
 [author's ellipsis] ¡Ahí está!

(Acto II)¹

Tilita of La señora guapa is a moral snob. She does not inquire about the true motives and circumstances of others. Instead, she uses her morality to protect herself. In her ignorance she can condemn others; and, by isolating herself from those she calls unworthy, she justifies the righteousness of self-concern. She is so preoccupied with her family's wealth and secure reputation that she will not accept the señora's explanation of friendship as the basis for her relation with her father. She presses the matter

¹Grau, Conseja galante, pp. 93-94.

until the señora reveals that she is Tilita's illegitimate sister. Although she knows nothing of the señora's mother, Tilita does not hesitate to slander her affection for their father:

SEÑORA. --Yo soy demasiado independiente y personal para defender a la familia. Mi madre--me es indiferente que usted lo crea o no--era una mujer que se pasaba de buena. Si hubiera sido lo contrario lo diría y hablaría de ella más duramente que habla usted de su padre.

TILITA. --Y por bondad la madre de usted se entregó a mi padre, un señorito rico.

SEÑORA. --Sigue usted en babia, sin saber, ni cómo soy, ni cómo es la gente, ni cómo era mi madre.

(Acto II, escena 8)¹

The jealous elder brother Osén in El hijo pródigo shares Tilita's attitudes. He bitterly recalls his toil to maintain their wealth during his brother Lotán's absence. He can wish only poverty and the wrath of God for having abandoned him to become the sole caretaker of the family's wealth:

OSÉN. --No caen solos, padre, los bienes del cielo, si no los ayuda una voluntad muy recia, siempre alerta y el sobresalto.

ASAEL. --Así lo dispone Dios.

OSÉN. --Obedecer toca al hombre. Ya que Lotán se fué, necio, en busca de aventuras y de ramerías, yo debo suplirlo.

ASAEL. --Súplelo; pero llóralo al menos un solo día.

OSÉN. --¡No me da tiempo la tierra de llorarlo!

ASAEL. --¡Un poco de ternura, Osén! ¡Recuérdalo al menos con indulgencia!

.....
ASAEL. --Dios está para juzgar, no tú.

OSÉN. --¡Duramente ha de castigarlo! Mendigo, sin arrimo, errante de miseria en miseria, hemos de verlo un día, padre. ... Lo desprecio demasiado

¹Grau, La señora guapa, pp. 173-74.

para compadecerlo.
(Jornada I, escena 6)¹

In En el infierno se están mudando the wealthy bourgeois don Homobono is made to seem a ridiculous, self-satisfied dullard. In his ignorance he compares literature with dirty jokes for entertainment value. When his intellectual abductors comment on the similarity of his servants' hiding jewels in a wastebasket with an event in a story by Edgar Allan Poe, the astute businessman reveals how shallow his intellect really is:

PRESIDENTE. --Imitó, cambiando el sitio del escondite, el lance de un cuento de Edgar Poe.

ENMASCARADO PRIMERO. --Se llama el cuento "La carta robada", si no recuerdo mal.

DON HOMOBONO. --No tengo la menor noticia ni de ese cuento, ni de ese Poe.

PRESIDENTE. --Lo creemos. Fuera de los cuentos verdes, que sabemos le gustan mucho, y de los chismes y cuentos corrientes, no tiene usted nada que ver con los cuentos en que se manejan ideas finas.

DON HOMOBONO. --Para nada las necesito. Con las ordinarias me ha ido perfectamente hasta ahora.

(Retablo I)²

Grau presents the same type of man in the impresarios of El señor de Pigmalión. They are ignorant of entertainment technique--their business--as was the young dilettante of Larra's Yo quiero ser cómico. They have no knowledge of the renowned eighteenth century magician Cagliostro and completely miss the significance of the duke's allusion to him:

¹Grau, El hijo pródigo, pp. 48-51.

²Grau, En el infierno se están mudando, p. 21.

DUQUE. --Vengo entusiasmado. Desde que llegó Pigmalión esta mañana, hasta ahora, salvo el rato que se separó de mí para quitarse el polvo del viaje, no me he apartado de él. ¡Qué hombre más extraordinario! Ya verán ustedes, ya. Es un nuevo Cagliostro.

DON JAVIER. --¿Un nuevo Ca ... [author's ellipsis] qué?

DUQUE. --Un nuevo Cagliostro.

DON JAVIER. --¿Cagliostro? No me suena el nombre.

DON LUCIO. --¿Ese Cagliostro, hizo también muñecos?

DUQUE. --Pero, hombre, no tienen ustedes idea de nada.

DON JAVIER. --Ni falta que nos hace, créame usted.
(Jornada I, escena 8)¹

The silly girl who cares only for money and physical needs is represented by the Chica alegre in Los tres locos del mundo. In her limited mentality she is attracted to the devil because he is so handsome, and she tries to tempt him. When he explains to her why she can never find happiness in her way of life, she is so dull and ignorant that she cannot understand:

LA CHICA ALEGRE. -- ... Y ya sabes: "La primavera la sangre altera."

EL DIABLO. --Menos mal que hay algo que te altere la sangre que no sea el dinero.

LA CHICA ALEGRE. --Yo estoy por lo positivo.

EL DIABLO. --Pero eres demasiado práctica. Tienes fama de eso y te perjudica. Hay que tener más alma.

LA CHICA ALEGRE. --¿Alma? Yo no sé qué es eso.

EL DIABLO. --¡Qué borriquita eres!

LA CHICA ALEGRE. --Yo, como, todos los días, ¿sabes? Y tengo que vestirme muy bien y mandar dinero a mi madre y hermanitos pequeños, y cuidar este cuerpecito. Es lo único que sé. Del alma no sé nada.

EL DIABLO. No serás feliz en la vida. Te falta ilusión.

LA CHICA ALEGRE. --¿Ilusión? ¿Y qué es eso?

EL DIABLO. --Eso te lo figuras tú. Yo, por la ilusión de gozar, de ser, de suponer, lo di y lo daría todo.

LA CHICA ALEGRE. --Tú eres un chalao. Yo no sé qué es

¹Grau, El señor de Pigmalión, p. 35.

la Ilusión, ni me importa. Tonterías ... [author's ellipsis]

(Retablo I, escena 2)¹

Called an animal by the devil, she does nothing to disprove his charge. Her mind is limited to an understanding of only the physical aspects of life. She is so contentedly ignorant with her materialistic pragmatism that, upon hearing the words abstemious and irony, she orders a glass of the latter. (Retablo I, escena 2)²

The term caricature is applied to the novia of La casa del diablo when her selfishness leads her into unreasoning rage. Her fiance explains that her characteristic demanding selfishness is the result of her having been reared in opulence. She has come to regard all people and things as possessions, and she treats people in the same manner as she did the toys she demanded to please her childish whims:

Mi novia, se quedó sin padre niña, se ha criado en la opulencia, mimadísima por su madre y es una mujer impulsiva, dominante, demasiado tumultuosa. Un ciclón. Y cada día más exigente, más absorbente.

(Estampa I)³

Her selfish rage at finding her fiance alone with his cousin does not permit her to believe that the girl is not a threat to her possession of him. Refusing to listen to reason, she takes recourse to drastic physical measures. She kills the

¹Grau, Los tres locos del mundo, pp. 18-19.

²Ibid., pp. 19-20.

³Grau, La casa del diablo, p. 37.

two with a pistol and then commits suicide. Before the murder her fiance declares, "Estás ridícula, grotesca," (Estampa I)¹ for he cannot believe that this is more than the caricature of a raging egoist.

Just as the novia reacts with recourse solely to physical terms, don Homobono does the same and also becomes a caricature of senseless rage. He furiously berates his government officials for not expending more force to maintain sufficient law and order to prevent his kidnaping. Moreover, he blames insufficient forceful action as the only reason for the decay of society. This man, already presented as the stereotype of the dullard who equates literature and dirty jokes, now becomes a grotesque caricature of unbridled and unreasoning anger. He strikes the air as though to vanquish physically the threatening social changes he cannot understand:

DON HOMOBONO. --(Cada vez más hosco.) No me diga nada. En los periódicos que subvenciono, en mis discursos en el Senado, he predicado, machaconamente, el empleo de la fuerza sin tregua. (Congestionándose, se tumba en una butaca y acuchilla el aire con las manos cual si quisiera estirpar con ellas a todos los rebeldes, criminales y bandoleros del mundo, y tritura iracundo las palabras en las que descarga todo su ser.) El terror, el cañoneo, el bombardeo, el incendio, la guillotina perpétuos ... [author's ellipsis]

(Retablo II)²

When Grau's types and caricatures do use their reasoning powers it is to justify their belief in their own

¹Ibid., p. 44.

²Grau, En el infierno se están mudando, p. 42.

moral righteousness, the practicality and worthiness of their views and actions in the face of the exigencies of a physical existence, or any other virtue behind which they may hide their egoism. They are not disturbed if their limited reasoning cannot comprehend the non-pragmatic values by which others may live. In their minds these values cannot be proven and are rejected as worthless or dangerous. They consider them best suppressed or ignored.

Grau's mockery of this manner of thinking is evident in the ridicule he bestows on the secondary caricature figures who represent it. He reinforces this mockery with an ironic scorn on the part of the caricatures for the superior characters whom they condemn as madmen and whose thoughts and values they cannot understand. In his plays men of imagination and sensitivity are often the chagrin of the caricature types.

He based the representation of this relationship of alienation on his observations. In his introduction to Entre llamas he wrote "la posición de un hombre consciente y de más eficaz comprensión, es siempre la de aislamiento forzoso. No está más que a medias con los demás."¹ In his "Psicología de don Juan" he explained,

Cuando se acusa una verdad, el que no está dispuesto a aceptarla, por angostura de la mente o porque no le es simpática y no le place, empieza por confirmar esa verdad a la persona que la formula, diciendo que es la verdad particular de esa persona: su verdad,

¹Grau, "Aviso al lector," Entre llamas, p. viii.

singularizándola para disminuir su alcance, pasando a ser una simple verdad personal de Fulano o Perengano.¹

In his work on Unamuno he upholds the enemies of materialistic thought as men of imagination and states the reason for the scorn and insecurity with which they must live:

Los hombres especulativos son los más expuestos a una vida peligrosa y los menos agradadores del vulgo, porque suelen ser poco respetuosos con los dioses y con las tradiciones. Como los hombres de ensueño, de imaginación no aplicada a una ciencia determinada, son rebeldes a todo positivismo.²

Thus, don Telesforo, who would transform the world, is the object of much ridicule on the part of secondary characters. Because of his fear that it would be misused, he refuses to sell an invention that can immobilize entire cities. His assistant engineer argues that it is better to sell to an industrial firm now than to waste the result of their knowledge and efforts. When Telesforo proves adamant he resigns his position. Seeing a copy of El Quijote, he jeers at the idealistic humanitarianism which he claims has misled a man of science:

INGENIERO. -- ... (Dirígete a la puerta a regaña dientes, casi arrastrándose y tropieza con el libro caído, que recoge del suelo.) ¡El Quijote! ¿Todavía no se lo sabe de memoria?

DON TELESFORO. -- Esos libros son como la selva, nunca se acaban de explorar.

INGENIERO. -- No olvide que Don Quijote no puede repetirse con éxito y que no era un hombre de ciencia como usted. (Rato III)³

¹Grau, "Psicología de Don Juan y su inconsciente grandeza," Don Juan en el tiempo y en el espacio, p. 38.

²Grau, Unamuno, su tiempo y su España, pp. 55-56.

³Grau, Las gafas de don Telesforo, p. 141.

Alicia Brown, who wishes to buy the invention, argues that this same practicality is the means for a good life for men. When Telesforo challenges her terms, she defends her position in the name of sanity; but he, in turn, characterizes her thought and its results as being far from sanity and goodness. Her reaction is to deride the seriousness of his claims and to debase him with the difficult to dispute implication of a tendency to madness:

DON TELESFORO. --El que todo el mundo crea una cosa no prueba que sea verdad.

ALICIA. --No puede ponerme ningún ejemplo que desmienta lo que digo. Si mi país no fuese una serie de Estados eminentemente prácticos, no seríamos lo que somos.

DON TELESFORO. --Indudable. Serían ustedes mucho mejor de lo que son.

ALICIA. --Es la primera vez que oigo a un ser inteligente semejante opinión.

DON TELESFORO. --Si me tratase usted más, oiría decir muchas cosas por la primera vez.

ALICIA. --¿Usted cree que se puede alcanzar la vida intensa y el poderío de un país, sin un sentido práctico?

DON TELESFORO. --Según lo que entienda usted por poderío y por vida intensa.

ALICIA. --Lo que entiende todo el mundo cuerdo.

DON TELESFORO. --Que es el peor mundo y el menos cuerdo aunque se crea lo contrario.

ALICIA. -- ... Me gustan los humoristas, Mr. Telesforo. En mi país hay algunos muy celebrados, mas dejando aparte el humor, ¿usted cree que un pueblo de locos, de esos que parecen placerle tanto, produciría lo que producimos nosotros y, sobre todo, haría posible una vida deslumbrante y varia, capaz de crear un tipo de mujer como yo ...?

(Rato III)¹

The invention which Telesforo wishes to give humanity in place of the paralysis machine is rose-colored spectacles,

¹Ibid., pp. 143-44.

which create an illusion of pleasant withdrawal from the surrounding world. He explains to a physician that this gift would free men from their pessimistic materialism but that they call him mad for wanting to make such a non-utilitarian present:

DON TELESFORO. --Tengo más que intenciones. Tengo convencimientos, porque he hallado la única filosofía eficaz del porvenir. O sea el cultivo de una nueva ilusión universal, que salve a la humanidad de su desaliento y pesimismo y deje de ser sólo una humanidad con estómago y economía.

DOCTOR. --Es usted un hombre generoso.

DON TELESFORO. --Tan generoso soy que los demás me toman por loco, empezando por Violante, mi segunda mujer, que está profundamente enamorada de mí...
(Rato I)¹

Later a bourgeois couple enters the toy shop and confirms Telesforo's report. Doña Rosa considers her most urgent need to be a cure for her aches, not a gift of illusion. Since the eyeglasses have no practical, material application, they and their inventor become the object of her ridicule:

GENARO. --¿Qué tal, doña Rosa?

DA. ROSA. --Regular, nada más.

DON JOSE. --Siempre con su reuma y su asma.

GENARO. --¡Válgame, Dios!

DON JOSE. -- (burlón) Eso no lo cura don Telesforo con sus gafas de ilusión.

DA. ROSA. --Cada día está más chiflado.

(Rato II)²

Grau's two don Juan figures suffer from the minor characters' inability to comprehend their attempt to live in constant exhilaration by filling every moment with the

¹Ibid., p. 107. ²Ibid., p. 111.

active pursuit of love--an economic and moral impossibility for the majority. In the third cuadro of El burlador que no se burla a group gathers outside the Centro Policultural where the famed scholar Ordóñez is to discuss the various theories of the don Juan figure, including the protagonist of the play, don Juan de Mayolas. The group, many of whom are simply types designated as Damas and Jóvenes, discusses various theories before the lecture. Most consider don Juan to be an abnormal physical and moral type. The intellectual Arriaza regards him as a symptom of decadence among Europeans who no longer seriously fulfill any moral duties. He admits that he, too, desires women, but denies himself and places moral duties first; however, the others consider Arriaza the typical Spanish intellectual who should not be taken seriously, for he only defends his own weakness of character. They realize that he envies don Juan because of his own discontent. (Cuadro III)¹

Don Juan de Carillana's refusal to forsake his life in pursuit of love for a comfortable, middle-age of indolent luxury and respectability, earns him the reputation of madness. When he learns that the lady he has been courting is his daughter and finally admits to himself that he cannot escape the onslaught of time, he leaves his ancestral town and palace, which are filled with many mementoes from the past. Before leaving he contemplates the legend he is

¹Grau, El burlador que no se burla, pp. 79-93.

sure others will create about his madness. Knowing he will be misunderstood, he gains some consolation from his observation that it is the madmen who escape time to make history and legends. The play ends with the comments of his aunt and old servant, who have grown old while he made every attempt through his actions and appearance to remain young. The women simply repeat what they always have believed about don Juan--that he is mad:

CARILLANA. --Cuando, andando los años, el viajero curioso recorra este pueblo y le enseñen la casa solariega de don Juan de Carillana, le contarán de mi locura lo que sepan, transmitido por lugareños, y le dirán cómo un desengaño de amor ahuyentó para siempre a don Juan del pueblo. Y, en el sucesivo recontar, abultarán ... un fin trágico para mí ... [author's ellipsis] Pero nadie sabrá, en la disfrazada y futura conseja de mi lugar, cómo fué el verdadero Carillana ... [author's ellipsis] ...

DA. CLARITA. --Pero, ¿a qué viene eso ahora, sobrino?

CARILLANA. --Ya lo tengo descontado, tía. La historia y la leyenda la viven y hacen los locos, para que la cuenten luego los cuerdos, empequeñeciéndola. ¡Adiós, tía! ¡Adiós, Guadalupe! ¡Adiós, pueblo!

GUADALUPE. --(Bajo a Da. Clarita, llevándose el índice a la sien.) ¡Está más loco que nunca!

DA. CLARITA. --(Viéndolo marchar consternado) Sí, hija, sí. ¡Más loco que nunca!

(Acto II, Cuadro 3, escena última)¹

Throughout El hijo pródigo the arch-materialist Osén dismisses those who seek beauty, charity and love in life as mad or impractical. Having earned for himself the hatred of the poor, he cannot persuade his father with practical arguments that his charities are useless, for they are based on a faith in God. He berates his father

¹Grau, Don Juan de Carillana, pp. 305-06.

for giving a banquet for the poor in the hope that his wandering son Lotán might receive like charity some day. He reminds the old man that although the rich had no need for banquets, the poor guests became inebriated, sacked the house and emptied the granaries. After Osén had driven them away with whips, they stoned the house and set fire to a field of wheat. The father Asael counters by reminding him that two of the poor defended Osén. They even stayed in the household to work and become faithful and valuable servants who had multiplied his wealth. The son replies that it is still better to give to the wealthy who can respond in kind. The vulgar poor have only their hunger for the guide to their actions.¹

Later Osén refuses to accept a gift of flowers from his fiancée Gemariás, for their beauty is worthless to him. He relates how his mother went mad trying to possess beauty and refuses to spend his time so unprofitably:

OSÉN. --Deber del hombre es ganar el pan. Cargada vienes.

GERMARIAS. --Cogí estas flores detrás de la fuente. Pensé en ti. ¡Tú nunca has cogido flores para mí, Osén!

OSÉN. --Cojo granos y olivas. Las flores duran poco. Lo que yo almaceno, te dará algún día más provecho.

GERMARIAS. --No sólo de pan vive el hombre.

.
GEMARIAS. --¿Quieres alguna de mis flores? Estas encarnadas parecen de sangre ... [author's ellipsis] y éstas, ¿ves?, éstas tienen ese color morado de los cielos, cuando amanece. ¿Te agradan? Mira estos tallos. Son largos y delgados como los hilos de lluvia. Están frescos y húmedos aún ...

¹Grau, El hijo pródigo, pp. 70-72.

OSÉN. --Hay muchas como éstas en los campos. Cuando voy aprisa por las majadas, me estorban, se me enredan entre las piernas y las piso a montones.

GEMARIAS. -- ...Pero éstas las he cogido yo para ti y para mí, Osén.

OSÉN. --(Rechazándolas.) ¿Y qué voy a hacer yo con ellos, Gemarias?

OSÉN. --¡Ociosas sois las mujeres! Mi madre se pasaba el día mirando a los cielos, y la noche, embobada, queriendo contar las estrellas. No podía contarlas nunca. ¡Cómo perdéis las horas, Gemarias!

(Jornada I, escena 13)¹

Gemarias continues to speak of the caress of the breeze, the song of birds and finally to ask Osén why he never sings. His reply is that it has no object. He is perplexed by her, but he declares that he is sure she will change her ways after their marriage when she has a house and children to keep.²

The townspeople share his attitudes. After Lotán returns from his wanderings he is maligned by them and his brother for passing his time in unsoiled clothes, watching the clouds or drinking and laughing with wanderers and disreputable people.³ When they accuse him of being a Gentile and an effeminate snob, Lotán explains his attitudes and actions; but they admit they cannot understand him:

LOTÁN. --Poco sabéis de Lotán. Si pródigo me di a todo, y nada quise para mí, ni guardé ávaro, ¿cómo queréis que desdeñe a los que como yo lo dan todo y consagran su vida a enriquecer la casa ajena? Muchos me habéis visto nacer, y con algunos de

¹Ibid., pp. 78-79.

²Ibid., pp. 79-81.

³Ibid., pp. 126-27.

vosotros he jugado niño.

GEDOR. --Otro muy distinto eras entonces.

LOTAN. --Era el mismo. Nunca he dejado de quereros, Gedor. Recuerdo que os entregaba siempre los denarios que me regalaba padre. Todo lo que podía, os lo daba. Nada reservé nunca de mi pensamiento ni de mis bienes a los hombres. Y no siempre el gentil ha sido el más ingrato conmigo. En mi propia aldea, entre vosotros, ¡cuánto me enseña vuestra ingratitud!

GEDOR. --Tú la has sembrado.

LOTAN. --Te equivocas, Gedor. Un amor loco a todo ha sido hasta ahora mi corto vivir.

GEDOR. --No te entendemos, Lotán. Hablas siempre para que no te entendamos.

(Jornada II, escena 8)¹

Grau demonstrates the effect of Osén's limited mentality once more in a heated conversation with Lotán, who pleads for his brother's love and understanding. Osén does not understand at all and reprimands him with the proverb of the ant and the locust because it compares the security that results from industry and sloth. When Osén demands to know when he intends to start to work and Lotán answers that dreaming and thinking also are work, the elder brother replies that the future lies only in tilling their lands. To the objection that it lies rather in the outside world, Osén scoffs and asks how his prodigal brother can remain not disillusioned with the world. Lotán answers that he wandered not to find truth but to quench his thirst for adventure and life. When he states that he does not regret the wealth he lost in pursuit of his desire, his bewildered brother declares that the adversity and poverty he endured must have made him mad.

¹Ibid., pp. 162-64.

Lotán's thought eventually drives his brother into more irrational opposition. When he condemns money for its inability to quench his ever increasing desire, Osén counters by calling down the judgment of God who created everything for a purpose. The younger brother's subsequent inquiry as to the reason for the existence of the beauty of unseen wild flowers triggers a series of irrational statements. Osén declares that the world is in decay and blames it on the malcontents he sees everywhere in Israel. He relates how he recently left the synagogue in a rage because he could not bear to listen to the precepts of his people undergo discussion. When he declares that the Jews are the action of God upon earth, and Lotán reminds him that they also are God's word, he calls his brother vain and iniquitous, the representative of injustice and, thus, one deserving ostracism. Despite Lotán's comparison of themselves with Cain and Abel and his continued pleas for brotherly love and understanding, Osén finds it impossible even to attempt to alter his attitude. (Jornada I, escena 10)¹

Since the impresarios of El señor de Pigmalión consider the theater the business from which they earn their livelihood, they care nothing for nor do they understand art and artists. When in the name of art an actor would ridicule them and a leading actress leaves their company,

¹Ibid., pp. 166-76.

they disregard the one and ridicule the other as eccentric because their money proves them right:

- DON JAVIER. --Sí, sí, ya sabemos, ya. ¡Nada! Entre Ponzano y Miranda, Ponzano. Damos preferencia al género cómico. De acuerdo con los de provincias.
- DON LUCIO. --Sólo que Ponzano pasa ya de lo cómico.
- DON AGUSTIN. --Abusa de las toninadas.
- DON LUCIO. -- ...Ya verá usted cómo Miranda nos pone en ridículo en la prensa. Tiene muchos amigos, un gran nombre ... [author's ellipsis]
- DON JAVIER. --Me importa un comino a mí el ridículo y el nombre de Miranda. ¡Pesetas, pesetas!
- DON AGUSTIN. --Ah, se me olvidaba. La Gómez Pintado, que se va de la compañía, porque no está conforme con el repertorio de provincias. Ella quiere hacer arte.
- DON LUCIO. --Que se vaya, hombre. ¡Buen viaje!
- DON JAVIER. --Sí, hombre. ¡Actriz dramática, guapa, pero dramática? No perdemos nada con que se vaya.
- DON LUCIO. --También tiene gracia que la Pintado quiera hacer arte, con dos niños, marido con botiga abierta, y el cuarto hecho siempre una prendería.
- DON AGUSTIN. --Toma, y se pasa las horas haciendo crochet, zurciendo los calcetines de sus críos, y hasta citando aquí a la lavandera para apuntarle la ropa, y al mayorcito para repasarle las lecciones.¹
(Jornada I, escena 6)¹

In their practicality the impresarios regard all artists as mad or unreasonable. They attack their intellectual fervor and discussions as wasteful pastimes of parasites whom they must support. (Jornada I, escena 9)² If they are told that the artistry of the theater is their national glory, their boorish reply is "con la gloria nacional, no pagamos lo que nos cuesta subir el telón." (Jornada I, escena 9)³

¹Grau, El señor de Pigmalión, pp. 31-32.

²Ibid., pp. 37-38.

³Ibid., p. 38.

Sonia of En Ildaria regards politics as the impresarios do the theater. She and her mother use the same kind of rationale to label her husband's efforts as madness:

SONIA. --Lo único que me consuela de la caída de mi marido, es que estará más tiempo conmigo y volveré a recuperar mi imperio.

LETICIA. --Desde que es poder, es menos familiar.

SONIA. --Nada familiar. ¡Está en héroe! ¡Es horrible! En lugar de engrandecerse él, se ha propuesto en serio transformar el país. ¡Tomar algo en serio en Ildaria, es el colmo de la locura!

LETICIA. --Sí, hija, sí. Está cargantísimo tu marido.
... (Acto I, escena 5)¹

The same women cannot understand the attitudes of Sonia's sister Dilia, who has been reared in the United States and who esteems and demands intellectual freedom. In their narrow-mindedness they scorn her as an eccentric because of her refusal to conform to their hypocritical standards. They vaunt their Ildarensian honor, but do not defend it with reason:

SONIA. -- ...¡Me carga mi hermana! Somos muy distintas.

LETICIA. --¡Mucho! Hechura de su padre. Una excéntrica. La he dejado como cosa perdida.

SONIA. --Y yo. Me desprecia. La desprecio ...

[author's ellipsis] y nos quedamos iguales.

LETICIA. --No creas ... [author's ellipsis] Ella es toda de su padre. Con él ha vivido en Norte América, y con él volverá pronto ... [author's ellipsis] A mí también me desprecia.

SONIA. --Dilia desprecia todo lo que no sea ella.

LETICIA. --Desde anoche no la he visto. Una verdadera emancipación. ¡Las costumbres de allá!

SONIA. --Que nunca serán las de acá, afortunadamente. Nosotras somos ildarienses.

¹Grau, En Ildaria, pp. 150-51.

LETICIA. --¡Y a mucha honra!
(Acto I, escena 5)¹

Although Sonia and Leticia are society's representatives of honor and sanity, they are not presented with Grau's sympathy. His protagonists are those who are called mad and eccentric or who choose a way of life considered mad and eccentric by the majority.

He demonstrates that sympathy in don Telesforo's discussion of his plans and desires for a better humanity. Knowing that he is derided as a madman, in his momentary depression he expresses to a visiting psychiatrist a desire for escape into true madness:

DON TELESFORO. --¡Ojalá! Sin locura no hay felicidad posible en la tierra.
DOCTOR. --Desde luego que la cordura es gris y triste.
(Rato I)²

What the majority calls sanity becomes repressive conformity, and its self-interested demands subsequently can exclude inspired men. Therefore, when Laínez, the lawyer of Telesforo's wife, comes to the psychiatrist to gain medical support for committing Telesforo to an asylum, he refuses to cooperate on the sole basis of extravagant behavior. He maintains that madness is quite distinct. To the lawyer's objection he replies that eccentricity has been the characteristic of the world's outstanding men:

DOCTOR. --Claro. Un santo, un genio, un héroe, sin

¹Ibid., p. 152.

²Grau, Las gafas de don Telesforo, p. 108.

estar locos, pertenecen a un orden superior y son por tanto anormales.

(Rato I)¹

Conformity may assure the safety of practicality; but Grau condemns a life limited by the selfish boundaries of pragmatism as life unworthy of a saint, genius or hero. Moreover, he judges it to be less than fully human.

Thus, when Sonia of En Ildaria confronts her husband in order to upbraid him for his idealism, he berates her for being only a type--something less than a complete woman:

EPRONTAS. -- ... Te educó tu madre a la ildariense. Eras la guapa. La guapa, en Ildaria, no es más que eso. Ni mujer, ni esposa, ni madre, ni nada más que la guapa.

(Acto II, escena 6)²

In El señor de Pigmalión the impresarios become the object of a burlesque which makes them seem less human and more like puppets than the puppets themselves. Pigmalión explains to them how his desire to create a superior man was born from his desire to create a perfect, mechanical actor completely submissive to the will of the poet-creator. As he proceeds to elaborate on the scientific creation of life from matter in his puppets, the impresarios fall asleep and begin to snore loudly. (Jornada I, escena 10)³ While they snore and nod like mechanical toys, the duke and Pigmalión remark that only financial matters can interest

¹Ibid., pp. 92-93.

²Grau, En Ildaria, p. 205.

³Grau, El señor de Pigmalión, p. 49.

these men. They, whom Pigmalión even compares to his puppets, are asleep to all but a small part of human life. As the scene ends Grau reinforces his burlesque by leaving them alone on stage in their grotesque and mechanical toy-like sleep:

(Percíbense ya los ronquidos secos y mezclados de los tres empresarios que dormidos completamente, dan cabezadas tremendas, como si compitiesen para ver quién las da mejor y más rápidas.)

DUQUE. --Ya lo ve usted, en cuanto se humaniza y les dice algo de verdadero interés, se duermen.

PIGMALION. -- ... Es natural.

DUQUE. --Del mundo vario, de toda la obra del Universo entero, no les preocupa más que el libro de caja, las pesetas y su taquilla.

PIGMALION. --¿Qué quiere que les preocupe? De su taquilla viven. Son como mis actuales muñecos. Dan de sí aquello que tienen. Cada hombre no puede ser más que lo forjaron.

DUQUE. --Convendrá usted en que éstos son muy brutos.

PIGMALION. --Están dentro de su papel. En todas partes, salvo alguna rara excepción, suelen ser igual sus colegas.

DUQUE. --¿Tan brutos como éstos?

PIGMALION. --O más. Cada oficio tiene su fatalidad.

(Salen ambos calladamente. Don Lucio, Don Javier y Don Olegario, prosiguen durmiendo, roncando y cabeceando furiosamente. Cae despacio el telón.)

(Jornada I, escena 10)¹

In El burlador que no se burla it is don Juan who undoes those who deny themselves the joy of unfettered love and who condemn him as physically and morally abnormal. During the discussion outside the lecture hall Grau makes their arguments seem unnatural without one word on don Juan's behalf. Explaining that don Juan never before has met a truly intelligent woman, the scholar Ordóñez reveals

¹Ibid., p. 51.

his plan to humiliate him with his wife's temptation and subsequent refusal. Meanwhile, don Juan steals into the background; and Ordóñez' wife, who earlier mocked the warnings of the other women that her curiosity would ruin her, sees and is enthralled by the daring and gallant champion of love. (Cuadro III)¹

The judgment of souls in the final estampa of La casa del diablo finds only four worthy of admittance to paradise for their full realization of their humanity. The rest were too preoccupied in life with self-consideration to have gained such stature.

Although the novia defends the murder of her fiancé and her suicide with a plea of impassioned love, she is condemned to return to the hell of life on earth because of the blindness of her egoism:

JUAN [San]. --¿Por qué los mataste a tiros, negándote a oírles y te tiraste por un balcón?
 NOVIA. --Si lo sabéis todo, sabréis también que la vida sin ese hombre me es imposible y no la quiero.
 PEDRO [San]. --No verse más que a sí misma y a sus sentimientos, desdeñando todo lo que existe en la tierra y en los espacios, es peor que estar ciega materialmente.
 NOVIA. --(Recobrando su habitual exaltación.) ¡Lo quiero con locura!
 JUAN. --¿Con locura y con qué más?
 NOVIA. --¡Con locura, con locura, con locura!
 JUAN. --Pues irás también a la Tierra, hasta que consigas, mejor natural y puedas vencer a Lucifer, volviendo aquí menos dura y tabicada de lo que ha hecho de ti el Demonio. (Campanillazos.)
 ¡Vete!

(Estampa III)²

¹Grau, El burlador que no se burla, pp. 91-93.

²Grau, La casa del diablo, p. 112.

St. John characterizes and rejects the life of practical, egoistic conformity as he condemns en masse a whole bench of souls. Like the Chica alegre of Los tres locos del mundo they seem deserving of the devil's epithet of borriquita:

Estéril vivir, cauto y prudente, sin pena ni gloria
 Y como habéis vivido sin odio, sin amor, sin
 pasiones, sin lucha, fríos, cobardes, bajamente astutos,
 con el egoísmo elemental de la medusa o del simio,
 sin más tarea que gritar: "Viva quien vence", sordos a
 toda injusticia y dolor, cretinos por frialdad del corazón,
 os devolvemos a la Tierra para que sigáis padeciendo y
 combatiendo contra el Diablo y su mundo, hasta que alcancéis
 mayor categoría humana. Los que de vosotros padecéis lacra,
 que ni siquiera os ha servido para agudizar el sentimiento
 por el mal ajeno, al renacer tornaréis a la salud física.
 Id, pues, y cúmplase el Mandato Divino.

(Estampa III)¹

Thus, Grau characterizes self-centered thought as that which keeps man from full humanity and which supports a hell on earth. He condemns it by returning the souls who have lived by materialistic values alone to live again in a physical hell. Through this reincarnation they are offered another chance to overcome the mediocrity of their old lives.

This is proper, for Grau hoped his theater could serve as a catharsis to relieve society of its plague of mediocrity. With this in mind he displayed on stage the degenerative and limiting effects of egoistic, materialistic thought. To gain this release society would have to

¹Ibid., p. 104.

abandon materialism as its primary value because it engenders a hedonism and pragmatism which refuse to grant serious consideration to thoughts, attitudes and actions which do not yield practical, material benefits. Instead it demands conformity to protect itself. In so doing, materialism places definite bounds on the mentality of men. In its ostracism of those who do not accept it as their primary value, it denies the majority the opportunity to understand the others' desire for more than comfort and security in life--for a life of exhilaration, of happiness and well-being for all men, or of enjoyment of beauty even though it may mean depriving oneself of physical comfort and security. Jacinto Grau represented man's character as bemeaned and limited by the effects of materialism because he esteemed it worthy and capable of much more.

CHAPTER V

MAN'S SUBVERSION OF STANDARDS

In the decadence represented by Grau he often presented men with an inability to understand that the social standards by which they direct their actions become nothing more than names when they use them to justify the real standard by which they govern their lives--their self-concern. The pernicious result is that they unwittingly deprive themselves of the values the original standards may afford and that, as decadence gains the respectability of tradition through a semantic subversion, individuals have less freedom to challenge that decadence. Ignorant of their hypocrisy, the members of each succeeding generation strengthen that decadence, and implement the degenerative effect on society.

In Don Juan de Carillana Grau demonstrates the eradicating effect which such self-concern can have on love. It is for fear of social pressure and shame that Guadalupe would erase the memory of her past love for her master, the only variation from her drab life she ever knew. As she surrenders the memory of love in order to be comfortable in

society, the primary value she attaches to love is security because when affection between two lovers is submitted to the approval of others its goal of idealized union or of an escape from self in a reciprocal idealization is impossible. When she displays her disdain for don Juan's adulterous love of a stranger, he berates her for succumbing to an acceptable life deficient of even pleasant memories of love:

CARILLANA. --Estúpida eres como un topo. En esta casa naciste, y no sabes de mí más que de un mueble. Y eso que, cuando eras moza, no hice yo más que alargar el brazo, y como fruto maduro viniste a mí. ...

GUADALUPE. --(Sobresaltadísima y en voz queda.) ¡Calle por Dios, si no quiere que me muera de vergüenza! ¡Calle, señor, calle, si no quiere que me lleven lenguas! ¡Buena gente la del pueblo! ¡Recordar eso al cabo de los años mil! ¡Calle por Dios, calle!

... ..
CARILLANA. --¿Qué sabes tú, pobre rústica, de mi noble dolor de amores, tan forastero en este pueblo de bestias? Lleváis vida de plantas. La misma edad tenemos tú y yo, y compara. Tú, una comadre ya vieja, y yo aún mozo, como a los veinticinco.

(Acto I, escena 13)¹

The use of love to gain security has the same effect in En Ildaria. The promise and denial of loveless physical relationships are the accepted but discreet practice.

Sonia owes much of her power to her coquetry; and she retains it by tantalizing the lecherous, old king with promises to be his mistress. (Acto I, escena 14)² The marquesa has done the same to attain her rank. Her well-known immorality has earned her respectability, power and

¹Grau, Don Juan de Carillana, pp. 238-39.

²Grau, En Ildaria, pp. 178-79.

also criticism by the intellectuals:

DILIA. -- ... Ahí la tienen ustedes. Ayer, la Pampas, una pícara de moda y escándalo ... [author's ellipsis] Hoy ... [author's ellipsis]

DELMAS. --Hoy goza un millón de renta y está emparentada con la mejor nobleza.

VELEDIS. --El Marqués de Plembis cuenta tantos años como su linaje. Yo creo que estuvo en la primera cruzada. Ha hecho bien en casarse con él esa criatura frágil y preciosa. Enviudará pronto la Marquesa.

BILERAS. --...Cuando era la Pampas tenía varios protectores y un solo amante fijo. Se comentaba esa constancia. Hoy tiene sólo un protector fijo, el marido, y varios amantes.

(Acto I, escena 13)¹

In the same way Sonia is an object of affection, but she herself knows none. Since she wishes to be alluring to all men, she frets about her appearance and overdresses. She scolds her mother for ruining her make-up with a kiss. In her reprimand she reveals that her lack of affection is due to her belief that it is a skill to be controlled:

SONIA. --¡Pero mamá ... [author's ellipsis] ! ¡Aprende a besar!

LETICIA. --Hija, no creí que eso se aprende.

SONIA. --¡Pues sí, se aprende! Con los labios húmedos no se besa nunca a las señoras vestidas. Dejan señal en la cara. Por lo demás, en visita debían suprimirse los besos en absoluto, hasta para las madres.

(Acto I, escena 4)²

Just as the concept of love deteriorates to the extent that it is robbed of its extra-personal aspects of idealization and consideration, the standard of honor also is subverted. That which was devised to defend the object of idealization defends the defender, whether he knows it

¹Ibid., pp. 173-74. ²Ibid., p. 147.

or not. Grau demonstrated this failing in the frenzied, irrational threat of the courtiers of Conseja galante, who secure their honor by threatening their fianceses' lives.

(Acto II)¹

Another such example is found in a lengthy discussion of honor between Eprontas and a high noble of Ildaria. Eprontas refuses to defend what the Count calls his honor because, as he says, "Mi conciencia está antes que la opinión ajena." (Acto II, escena 4)² When the Count protests that Eprontas must act to defend the honor of his name from the scandal concerning Sonia, Eprontas challenges the definition of honor that seems only a disgraceful means to position:

CONDE. --Se trata de su mujer de usted; algo que es como una prolongación de usted mismo. Las faltas de la esposa, recaen sobre el marido.

EPRONTAS. --Cuando el marido las consiente, es muy justo. Cuando no, no.

CONDE. --Amigo Eprontas: el honor de un hombre es algo tan vidrioso, tan delicado, que una sola sospecha lo empaña ...

EPRONTAS. --Se equivoca usted.

CONDE. --¡Qué me dirá usted a mí en materia de honor! ¡A mí! ¡A mí, árbitro obligado en todos los casos difíciles! ¡A mí, que presido la Congregación de los Pares de Ildaria, y cinco órdenes caballerescas, entre las que se cuentan el Águila Real y la Cruz de Oro!

EPRONTAS. --Todo eso le probaré a usted lo convencional y ridículo del honor social.

EPRONTAS. -- ... Usted, la primera autoridad de Ildaria en honor, nació sin honor, vivió sin honor, y por el

¹Grau, Conseja galante, pp. 80-81.

²Grau, En Ildaria, p. 198.

deshonor conquistó su vida.
(Acto II, escena 4)¹

Standards whose bases men consider divine do not escape this deterioration either. Since men ultimately are responsible for the fostering of the divinely-inspired values of these standards, as well as for the maintenance of an institution to assure future inspiration, the idealization of life for men suffers the same degeneration. Thus, don Homobono of En el mundo se están mudando publicly affects an attitude of Christian charity but in private he admits that it has no part in his character. In spite of his gifts of millions to religious foundations and his public declaration of devotion to Christianity, he refuses to donate to a cause whose goal is to replace prevalent corruption with a new and benevolent world order:

PRESIDENTE. --Nos dará treinta millones ... [author's ellipsis]
DON HOMOBONO. --No los tengo.
PRESIDENTE. --Para fundaciones pías y para el gigantesco templo de Cristo Redentor de los humildes y pecadores ... [author's ellipsis]
DON HOMOBONO. -- ... ¡Rechufla!
ENMASCARADO PRIMERO. --¿No ha dicho usted en el último congreso de ciencias económicas, que está usted dispuesto a sacrificarse por la civilización cristiana?
DON HOMOBONO. --Ustedes creen que yo me chupo el dedo.
PRESIDENTE. --Y usted es incapaz de sacrificarse por nada.

(Retablo I)²

Homobono scoffs at Christ's sacrifice, but endorses the Church because it maintains order and thus assures the

¹Ibid., pp. 198-99.

²Grau, En el mundo se están mudando, p. 30.

material advances which enrich and are enjoyed by only a few men. He admits that he is a Christian because Christianity supports his capitalism and his privileges, not because of Christian precepts. His materialistic considerations are foremost, and his religion serves them:

DON HOMOBONO. --A Cristo lo sacrificaron por meterse a redentor...

PRESIDENTE. --Díganos de los millones para la Iglesia ... [author's ellipsis]

DON HOMOBONO. --¡Muy bien empleados! La Iglesia es una gran aliada de los poderes fuertes y tradicionales, y un gran muro de contención gracias al cual siguen perdurando en la tierra algunos lugares habitables.

PRESIDENTE. --Como nuestra grandísima y adelantada capital, donde una oportuna censura ahoga, a tiempo, toda protesta desagradable--por justa que sea--y donde se condena, por subversivo, el inoportuno clamor del dolor universal del mundo.

DON HOMOBONO. -- ... Pocas cosas podrían hacerse pensando en el dolor universal.

PRESIDENTE. --Los hombres cual usted, destinados a ser máquinas de fabricar dinero, son poco aptos para advertir los múltiples pulsos de la vida.

DON HOMOBONO. --Gracias a los hombres máquinas como yo, se pueden financiar palacios flotantes que cruzan los mares, tinglados confortables que, volando, se plantan de un salto, en pocas horas, de extremo a extremo de la tierra, y se tienen las mejores universidades, los maestros más sabios, los técnicos más expertos y los artistas y espectáculos más cotizados.

PRESIDENTE. --Todo eso, sólo consiguen disfrutarlo los privilegiados, porque alcanza unos precios tan prohibitivos.

(Retablo I)¹

In the midst of the ensuing rebellion three deputies discuss the same attitude as characteristic of another magnate. Christianity again serves his materialism instead of

¹Ibid., p. 31.

directing his life with its precepts.

SEGUNDO. --Pues, hace unos días, en el entierro del gran hacendista Proterio, dijo usted de él que era un santo laico.

PRIMERO. --Humorismo y cortesía dosificada de circunstancias.

SEGUNDO. --Usted elogió entusiastamente su donación del mejor hospital de pobres del mundo.

PRIMERO. --Antes del hospital hizo los pobres.

PRIMERO. -- ... Además, ese hospital ya no admite pobres. Se ha convertido en un sanatorio moderno para muy ricos.

SEGUNDO. --Sí, pero ... [author's ellipsis]

PRIMERO. --Sin pero. Ese Proterio no daba puntada sin hilo. Trabajó siempre por lo fino. Por instinto advirtió que el egoísmo es la media y el centro de todo negocio humano, y odió, como yo, la inútil y humillante piedad y toda caridad, por cristiana que sea.

(Retablo III)¹

The same deputies find the Church just as devoid of the spirit of Christian teachings. They discuss her capitalization on human suffering during the revolution:

TERCERO. -- ... ¡Son ustedes ciegos ante la providencia divina! Bien dijo el arzobispo en su reciente pastoral, que los pecados se pagan.

PRIMERO. --¡Ya lo creo que se pagan! Son la materia prima moral que da más utilidad.

SEGUNDO. --¿De qué viviría, a su edad, el arzobispo, si no fuera por el pecado?

PRIMERO. -- ... El pecado es una de las mayores fuentes de riqueza de la iglesia ... [author's ellipsis] por no decir la única.

SEGUNDO. --Y si no, dígalos el Purgatorio, que produce un dineral con eso de abreviar los sufrimientos de los pecadores.

PRIMERO. --Por los únicos que vino Jesucristo.

SEGUNDO. --Los pecadores son todo el cristianismo.

PRIMERO. --Suprimir el pecado es suprimir de cuajo al furibundo arzobispo, al Papa, a la moral de la Iglesia Católica, que es su fundamento, al diablo y su Infierno.

(Retablo III)²

¹Ibid., pp. 82-83. ²Ibid., pp. 78-79.

In Las gafas de don Telesforo Telesforo challenges the same fault in another representative of Christianity. He refuses to accept as payment for toys for its annual Christmas charity the IOU of a wealthy religious organization. He rejects the mixture of religious with legal language in order to demonstrate the Christian confusion of values and to demand honesty on the part of the organization's representative, whose piety he challenges:

DON TELESFORO. --(dando el papel a Genaro.) Mira qué gracioso. Lee, lee.

GENARO. --(leyendo). Pagaré si Dios quiere ...
[author's ellipsis]

DON TELESFORO. --Si Dios quiere. No me conviene esa condición.

DON POLICARPIO. --(llevándose indignado las manos a la cabeza) ¡Dios mío de mi vida! ¡Usted! ¡Un cristiano! ¡Llamar condición a la suprema voluntad de Dios, sin la cual no se mueve ni la hoja de un árbol!

DON TELESFORO. --Así lo creo yo también, pero como casi todos los bancos de la nación en que vivimos son cristianos ... [author's ellipsis]

DON POLICARPIO. -- ... ¡Afortunadamente! ¡Qué duda cabe!

DON TELESFORO. --Pues cuando le admitan a usted en los bancos, letras y pagarés con la condición de que se pagarán si Dios quiere, yo se los admitiré también gustoso. Antes, no.

... ..
DON POLICARPIO. -- ... Yo soy ante todo un católico fervoroso ... [author's ellipsis]

DON TELESFORO. --Se miente usted a sí mismo, sin vencer a los demás, con ese aire de santurrón.

(Rato II)¹

Thus, Christianity also is used to dignify the practice of man's selfishness, which usurps the benefits of standards in his life.

¹Grau, Las gafas de don Telesforo, pp. 117-18.

A compounding factor to this self-condemnation is found in what Grau believed to be man's inability for perfect expression. He explained that, since what the free mind of man conceives as intangible representations must be determined in precise but limiting terms in order to be expressed, any expression of idea implies a certain lack of flexibility which makes it susceptible to easy conversion into dogma. Ideas, which are themselves the inadequate expression of concepts, actually impede true realization of those concepts when the rigidity necessary to the formulation of idea attains acceptance as dogma. Thus, the liberty required for the original thought process is destroyed. Since thought depends on liberty for its processes of elaboration, rectification and extension, the rigidity of codification will deprive most men not only of the application of concept but of the ability to form concept as well.¹

Grau presented this problem as a factor which has contributed to the decadence of Western Christian civilization and intensified the seriousness of materialistic consideration since the time of the Reformation. This led to the Church's abandonment of the spirit of Christ, who, in coming to earth for the sake of the unjust rather than the just, had as his mission the liberation of man's life from legalistic negativism. Grau contended that God's interest in man must be at odds with what he called:

¹Grau, "La psicología de don Juan," p. 38.

el concepto rígido de toda religión sistemática e intransigente como la católica, tan alejada en el tiempo del gran iniciador del cristianismo y tan aparatosa con sus concilios paridores de cánones inmovibles. ...¹

Christ's gift to man was freedom in life. His sentence of Mary Magdalene was not an endorsement of the law and condemnation of every man's sinful nature, but an acceptance of human nature. This gave a special meaning to sin. No longer could it be reduced to legalistic terms that do not recognize human imperfections:

[Jesús] sugirió lo bastante para emancipar al pecado de toda sanción legalista, incluyéndolo en una zona vital, común a la naturaleza humana.²

Christianity originally represented an effort to help and not to condemn man, an exaltation of life among men. Similar to the spirit of Hellenic paganism which superseded bounds of reason and freed man from spiritual torment, this Christian harmony with the universe is no longer a recognizable part of that religion. It has survived only in works of art and in the thought of some men like Nietzsche.³ The legalistic reasoning of the men of the Reformation deprived modern Christianity and, thus, Western civilization of this part of their heritage:

Este estado de paganía jocundo lo ha tenido la Iglesia católica, en épocas de esplendor y poderío político, y ha sido mucho más tolerante y risueña que la Reforma ... La Reforma le ha hecho un gran daño, un inmenso

¹Grau, "Apuntes," p. 13.

²Ibid.

³Grau, Unamuno, su tiempo y su España, pp. 74-81.

daño, ... porque la ha obligado a ensombrecerse y a tornarse intransigente y furiosa: la ha disminuído, obligándola a imitar el despótico puritanismo del adversario. Y ha tenido que reafirmar de nuevo la inmovilidad del dogma y la intransigencia. ... El estre-pitoso y explosivo Lutero no sabía el terrible enemigo que estaba siendo para la Iglesia, con su entusiasmo en mangas de camisa, y cómo estaba apuntalando la persistencia del Cristianismo y de su agonía.¹

Men became dogmatic once more and suffered the results. As they impoverished the concept of sin by defining it as human responsibility for deviation from rules determined by human reason, they condemned themselves to remorse and suppression because deviation, whether physical or mental, from the laws that men made to interpret divine purpose came to mean sin.² Thus, men of both hierarchical and democratic Christianity controlled life in this world, as well as the promise of life in an afterworld.

With the possibility lost for exaltation of life in this world and considerations of life in both worlds submitted to reason, men of good conscience abhorred and rejected their nature in hopes of conformity to the eternal life or despaired because their reason could not prove to them an existence in life after death. Since the considerations of their reason were bound by the limitations of their physical circumstances, many were overcome by anguish at the constant proof of death and the contemplation of existence in a world seemingly abandoned by the Christian God,

¹Ibid., p. 80.

²Grau, "Apuntes," p. 12.

who contradictorily promised life and then seemed to condemn the only form of it physical man can know.¹

Robbed of its value of joyful life for men, Christianity became more a torture than a blessing for them; and Grau presented this attitude in his plays. In Conseja galante amidst the dreariness of religious intolerance the bufón implies that Christianity robs life of its delight as he declares that the good wine he enjoys is untouched by its influence:

BUFON. --(Bebiendo) El vino, señor, al revés de las almas, gana no siendo cristiano. ¿Qué decís de éste?

CABALLERO. --Me parece bueno.

BUFON. --¡Extraordinario, señor! Os aseguro que no ha sido nunca bautizado.

(Epílogo)²

One of the catedráticos of En el infierno se están mudando displays a similar attitude toward Christianity. For him sincere Christianity signifies a discipline of abnegation and scorn of the world, which results in lack of concern about its improvement:

PRIMERO. --Si hubiera santos auténticos, la tierra estaría poco poblada y todavía seguiríamos alimentándonos de frutas, langostas de los campos y miel.

(Retablo III)³

This bastardization of Christianity is the result of the establishment of rules with rewards and punishments

¹Grau, "Prólogo," Los tres locos del mundo (Losada), pp. 13-14.

²Grau, Conseja galante, p. 147.

³Grau, En el infierno se están mudando, pp. 82-83.

which men can understand. Negating with their reason Christianity's original value of joyful and harmonious life, men's fear of death has turned them to unquestioning observance of the rules by which they have defined and adulterated their religion. Therefore, in La casa del diablo Grau presents the Christian saints and heaven with no theological canon in mind. Declaring that he took his saints and apostles from no Catholic seminary nor any Christian school of religion since the Reformation, he characterizes them only as inspired by their God. They possess a concept of salvation and grace that does not need to be in accord with any Council nor the dogmatic definitions of any doctor of theology.¹ When the esposo challenges the use of human value judgments by the Apostles Paul and John, they explain that they use them only from necessity to communicate with the human mentality. They scorn human definitions that hinder and act as a substitute for life on the plane they desire for humanity:

ESPOSO. --¿Qué es crimen? ¿Qué es virtud? ¿Qué es bien? ¿Qué es mal?

PABLO. --Os hablamos vuestro lenguaje terrestre.

JUAN. --Lo que llamamos bien o mal, ante estos umbrales de la Divinidad, no está en los hechos, sino en las torpezas o excelencias de naturaleza deficiente o depurada.

PABLO. --Se llega a Dios o se vuelve al Infierno del vivir, por motivos profundos, no por las geométricas definiciones de vuestros códigos, auxiliares encubiertos del Demonio.

(Estampa III)²

¹Grau, "Prólogo," La casa del diablo, p. 15.

²Grau, La casa del diablo, p. 122.

Christianity for most has degenerated into meaningless and irresponsible compliance with form. Since it affects the lives of its followers in no other way, it becomes a respectable but now false set of standards. Sonia's Christian charity serves her own reputation better than the few poor whose suffering it relieves, and she admits it is done from deference to the obligations of her social position. When she defends her charity's benefits as more efficacious in satisfying the people than her husband's attempts to eradicate suffering through social reform by law, he can point to the meaninglessness of her charity by observing sarcastically, "¡Sí que es triste que hayamos olvidado una fórmula tan a mano!" (En Ildaria, Acto II, escena 6).¹ Eprontas understands that the most important result of her charity will be a prolonged acceptance by the poor of the conditions which cause the suffering in their lives.

Another example of meaningless compliance with form and consequent use of standards against themselves is found in the Christian destruction rather than exaltation of life in El conde Alarcos. Adherence to religious intolerance termed it justice for the king to impale the nurse's son, for the king's father to blind her grandfather and for the count to hang her mother as a witch. (Acto III, escena última)² The nurse uses the same legalistic Christianity

¹Grau, En Ildaria, p. 203.

²Grau, El conde Alarcos, p. 123.

to take vengeance on her enemies. She encourages the Infanta's love for the count and the consequent murder of his wife. After the murder she appears before the two lovers to reveal her hatred while fawning over religious articles. She gloats as she tells them how she executed her plan and that her vengeance is now assured because of the heavenly condemnation she believes they must suffer for their actions. Adulterated, legalistic Christianity is used to deprive life rather than exalt it.

Desabróchase el cuello del jubón, sacando del seno cadena colgante de medallas, amuletos y patenas con imágenes santas, que besuquea reiteradamente. Luego, toma de su faltriquera un crucifijo, que empuña con la diestra y besa también repetidas veces. Camina renqueando, con el odio triunfante y suelto, francamente revelado ya en la faz contraída, y presenta el Cristo a la Infanta y al Conde.

NODRIZA. --¡Anatema! ... [author's ellipsis] ¡Perdición para vosotros!

(Acto III, escena última)¹

Later, Alarcos implores the Infanta to engage in an extreme form of penance. Through compliance with prescribed form he hopes to receive the Pope's release from the hell which he believes their love has earned them. At this, she blasphemes against the Pope. She regards him as the representative of a force which in a mechanical exchange for abnegation of life will release one from the consequences of actions committed from a desire to live with no impediments to love:

¹Ibid., p. 122.

CONDE. --¡No, Infanta, no! ... [author's ellipsis]
 ¡Piedad! ... [author's ellipsis] ¡Misericordia
 para nosotros! ... [author's ellipsis] Por el amor
 tuyo infinito, salvémonos, Infanta, que mi alma no
 es como la tuya impía y temeraria ... [author's
 ellipsis] ¡Y una gran lástima por ti y por mí
 siento! ... [author's ellipsis] Descalzos, atados
 por las espaldas a lomos de bestias, azotados por
 turbas, apedreados cual réprobos y malditos por
 plebe rufianesca, expuestos al público escarnio,
 penando y orando, vayamos a Roma, e imploremos el
 perdón del santo padre que ata y desata.

INFANTA. --¡Si desata, librennos de él, demonios!
 (Acto III, escena última)¹

Grau depicts the same meaningless compliance to form and the subversion which it fosters in El caballero Varona. As he ends a defense of the catechism the unethical marqués learns that the señora de Morales will not attend the luncheon he is giving in honor of Alejandra because of the death of her pet chihuahua. Since he invited the dull woman only because she was Alejandra's friend, he is overjoyed and relates the good news of the death to the rest of the party. Alejandra berates this attitude which pays such meaningless attention to the forms of Christianity that it allows him to express joy at the death of an innocent animal. (Acto II, escena 5)²

Compliance with external forms of subverted standards that hinder rather than protect life is presented again in the attitude of the ignorant servant Barbara of El burlador que no se burla. She and the rest of her town would enforce

¹Ibid., p. 121.

²Grau, El caballero Varona, p. 184.

the letter of the law with no understanding of its spirit. In her great respect for life doña María declares that the pregnancy that resulted from don Alvaro's relationship with an English governess was an honor for the house, but Barbara replies that the child's death was God's justice in retribution for broken laws. In disgust María protests laws that stand for death instead of life and do not allow for man's nature:

BARBARA. --¡Qué pendón más arrastrao! ¡Así la castigó Dios. Abortó y se quedó sin hijo!

DA. MARIA. --No disparates. A los hijos no los mata Dios. Los mata la fatalidad.

BARBARA. --Tener hijos contra ley, es un crimen.

DA. MARIA. --Hija, esas cosas suelen tenerse sin pensar en la ley.

BARBARA. --Si no hubiese mujeres perdidas ... [author's ellipsis]

DA. MARIA. --Pero como las hay, los hombres debieran haber contado con ellas y haber hecho una ley menos dura y estúpida; porque cuando se viene al mundo, es siempre involuntariamente, y no es justo que al que viene se le reciba en la tierra con una ley enemiga.

(Prólogo)¹

Barbara condemns a love that promised a new life and joy to a mother, while the loveless marriage of Alvaro goes unsummated. A code created for the protection of love is used to condemn both love and life while it defends the egoistic pride of Alvaro's wife.

Grau attributed the attractiveness of the don Juan figure to a rebellion against this very type of code. He defined don Juan as the revolt of pure human sexuality

¹Grau, El burlador que no se burla, pp. 41-42.

against the demands which arose in the Middle Ages for its sacrifice to abstract duties. These stemmed from the victory of religion over love, which came about through the dominance of the celibate Roman clergy and the inequality of the sexes in the cortes de amor.¹ Since the true don Juan is the representation of a life force--a lively and carnal appetite in cuerpo de varón uncomplicated by his mind,²--Zorrilla's don Juan is a betrayal to that representation. Grau explains:

El Tenorio se arrodilla a los pies del adusto Comendador prometiéndole ser un buen marido al estilo de un ordenado y sensato burgués de ahora,³

In Los tres locos del mundo Grau again voices his condemnation of the result of the petrification of standards into code. Society supplants the inability of individuals to realize in their lives the values which old standards once upheld. Illusion and the señora guapa speak disparagingly of the marriage of the director of the asylum and of the general attitude toward love and marriage:

LA ILUSION. --La verdad es que sólo a la especie humana se le ocurre legalizar algo tan fuera de lo administrativo como el amor.

SEÑORA. --Esta humanidad viene a ser un hormiguero más sobre la tierra ...

(Retablo III, escena 6)⁴

¹Grau, Don Juan en el tiempo, pp. 33-35.

²Grau, "Psicología de don Juan," pp. 40-41.

³Grau, Don Juan en el tiempo, p. 32.

⁴Grau, Los tres locos del mundo, p. 85.

In his servility to structure man has betrayed himself to an existence no better than that of the ant.

In his plays Grau presented only a select few characters whose actions were not governed by compliance with meaningless, subverted standards of decadent tradition. He saw a basis for his plays in the conflict which arose from their standards and the subverted, but traditional and thus unassailable standards accepted by the rest. To demonstrate the insidiousness of such a heritage, he wrote that Sonia of En Ildaria possessed power of will just as strong as that of Eprontas but that her will was confined by the prestige of ethical standards and concepts of duty.¹ Her selfish actions are a participation in a general decadence, which Eprontas' reforms have little chance to change, for:

esta idea imperativa, convertida en norma, acrece el drama, en la angustiosa soledad, en medio de un mundo, que ya no va siendo nada y toma por realidades útiles, espectros de lo pasado; Eprontas, en suma, está condenado a no poder actuar por falta de combustible espiritual de sus conciudadanos ...²

Grau presented those who lived by tradition's forms as ridiculous or pitiful examples of men. The saints of La casa del diablo show no mercy to those for whom religion is conformity with rules. That religion, which the Deputy of En el infierno se están mudando describes as prevalent among all men and calls an unquestioning fe del carbonero (Retablo III)³, is only the forms of Christianity. In the

¹Grau, "Prólogo," En Ildaria, pp. 13-14.

²Ibid. ³Grau, En el infierno se están mudando, p. 78.

condemnation of the marinero and the camarero it is shown how men are ignorant of the rest:

CAMARERO. --(Tembloroso) Yo creo todo lo que estoy viendo y pido compasión para mí.

MARINERO. --Y yo lo mismo. Aunque me he saltado muchas misas, soy creyente, creyente de veras.

JUAN. --Aquí es inútil pedir nada y menos para sí mismo.

CAMARERO. --Yo soy católico, católico ... [author's ellipsis]

MARINERO. --Y yo; y yo.

PABLO. --Si sois tan buenos cristianos, debéis empezar por pedir misericordia para todos, y no para vosotros solos.

JUAN. --(Al Camarero.) ¿Tú, qué has hecho en la vida?

CAMARERO. --Procurar merecer buenas propinas y pasarlo bien, siendo respetuoso con los patronos y con el señorío que paga y siento el naufragio, porque no me ha dado el tiempo de confesar y comulgar al morir, arrepintiéndome de mis pecados, para tener el cielo seguro.

MARINERO. --Y yo, igual, igual que mi amigo, siento no haber podido confesar y comulgar.

JUAN. --El que quiere salvar su alma, la perderá y el que quiera perder la suya, la salvará.

CAMARERO. --(Aterrado.) ¿Cómo es eso? ¡No entiendo!

MARINERO. --(Idéntica actitud) ¡Ni yo!

PABLO. --Está en los Evangelios, que no habéis leído nunca.

(Estampa III)¹

Because of their unquestioning adherence to form these men consider themselves Christian without realizing they are ignorant of Christianity's ethical standards. It is revealed that their physical lives were just as self-centered as their spiritual lives. When asked if he has ever loved another person, the camarero declares love for his seven year old, illegitimate son, who earns his living in a casino. He rationalizes his lack of support by declaring that he wants the boy to learn to care for himself. He

¹Grau, La casa del diablo, p. 122.

defends his abandonment of the boy's mother in a foreign land by complaining that life is hard and women are parasites. Learning subsequently that the sailor does not support his poor mother and her children either, St. John condemns both men as cowards before life and slaves to bread and power. (Estampa III)¹

Grau presents his don Juan de Carillana as a pitiful and middle-aged man, lonely and rejected in disgust by the beautiful, young woman he is courting. In his desire to remain young he has taken the don Juan legend as the standard of virility. He has spent his life in amorous conquests, keeping a souvenir of each as proof and reminder of his youthful vigor. By following these forms of activity, he has attained a kind of disciplined delusion that he does not grow old. When he interrupts music and laughter from the lady's palace with his serenade, the only reply from within is withdrawal and the extinguishing of the lights. Don Juan is left to suffer in darkness the loneliness he has earned himself with his deluded pursuit of form:

Carillana, solo. Llega hasta la reja y se apoya en ella, quedando en actitud de escuchar unos momentos, hasta que cesa el canto.
 CARILLANA. --(Aplaudiendo.) Divino ... [author's ellipsis] divino. (Una carcajada sonora y prolongada tras la reja.) --Cómo me place a mí también la risa. Todo es música. (Más carcajadas.) Yo también río a mi modo. (Oyense unas notas en el piano, de la serenata del Don Juan de Mozart. Carillana, cantando, en broma, la serenata: Deh! Vieni al finestra. O mio tesoro. Cesa el piano.

¹Ibid., pp. 120-21.

Carillana, dejando también de cantar.) ¡Tan mal canto, que se asusta la acompañante? (Pausa. Silencio dentro.) No necesita usted, señora, de más coquetería y rarezas para atraerme. Ría, ría usted todo lo que guste ... [author's ellipsis] Lo mejor del vivir es saber reír ... [author's ellipsis] (Apágase la luz súbitamente y queda todo en silencio.) ¡Muy bonito! ... [author's ellipsis] Eso ya no me gusta tanto. No necesito yo las tinieblas para amar, que siempre amé a pecho descubierto y a plena luz ... [author's ellipsis] ... Señora ... ¡Vive Dios que tiene usted mal gusto, aunque sea usted un dechado de hermosura! ... [author's ellipsis] (Pausa) Guarda usted, por lo visto, la luz, la música, y el mostrarse para mis servidores, y para mí el silencio y las sombras. (Nadie contesta. Ya muy amoscado, y golpeando en la cortina.) Si por mí ha de cesar el concierto llamaré a mis criados, ya que le placen a usted más que el amo. (Sacudiendo la reja y metiendo luego la mano, tras la cortina.) Nada ... [author's ellipsis] El vacío ... [author's ellipsis] Mucho miedo debo de inspirar yo, cuando tanto me evitan y huyen.
(Acto II, Cuadro II, escena 3)¹

In El tercer demonio Grau ridicules a fat, Spanish bourgeois, who strictly governs his life with standards meaningless to him. Don Facundo is an apoplectic anglophile, who labels shocking anything which does not conform to English proprieties. Red with indignation, he so condemns a meeting of his adult niece Gabriela and her fiance Pablo:

FACUNDO. --Siempre serán ustedes impropios. Visita de novios en víspera de boda. Impropio, impropio.
PABLO. --Sí, somos poco propios. Poco ingleses, que dice usted también.
FACUNDO. --(Gravísimo, sin abandonar la cuadratura.) El inglés es el único gran mundo posible. Los demás, parodia.

(Escena 6)²

¹Grau, Don Juan de Carillana, pp. 255-56.

²Grau, El tercer demonio, pp. 232-33.

In Las gafas de don Telesforo Grau presents the meaninglessness of traditionally accepted standards in another ridiculous character. A middle-aged woman, dressed in mourning and called only señora, becomes righteously indignant. She considers Telesforo's dollhouses indecent because they include bedroom suites. After she leaves the shop, it is discovered that she is a pickpocket; and she is arrested in another store for shoplifting. (Rato II)¹

Types such as Facundo and the señora do not understand that their standards represent no more than a meaningless code in their lives. They deny themselves the opportunity to fulfill their human capacities and at the same time reinforce the decadence which the subverted standards uphold by accepting those standards. In their lack of comprehension these seeming hypocrites are actually ignorant victims of respected tradition.

Such is the case when, confronted by her husband's soul, the abandoned esposa of La casa del diablo cannot accept his change of heart toward her. Even after his sincere expression of love, she continues to feel revulsion toward him. She not only denies herself his love; but she is also denied the very capacity to love because she has been taught that love signifies a man's protection and maintenance of a woman. Although she is betrayed by the code, by tradition's weight and by her ignorance of her

¹Grau, Las gafas de don Telesforo, pp. 112-16.

misuse of love, St. John can do nothing but condemn her unworthy soul to a series of reincarnations until, as he states, "de una señorita patricia al uso, pases a ser una mujer." (Estampa III)¹

In En Ildaria a group of high government ministers discuss the political situation and again reveal the result of succumbing to this danger of tradition. Their minds are limited to a consideration of politics in the terms of accepted and fossilized concepts, and the foremost standard of service to the people becomes lost in argument over the abstractions of dehumanized maxims. These erstwhile supporters of Eprontas' regime are both disturbed by his lack of support and confused and disenchanted by his unwillingness to compromise in order to gain undisputed control of the government. They are incapable of initiating renovating thought or of understanding Eprontas' goals, actions or even his comprehension of the worth of politics. Limited to sterile considerations by pride in their national heritage, by goals defined long ago and by their conviction that certain circumstances must stand de facto in their land, they cannot comprehend and, thus, are ignorant of the fact that their direction of their nation is in deviation from the interests of her contemporary welfare as upheld by Eprontas' spokesman Sardes:

FALIEROS. --Usted es el ... espíritu de contradicción.

¹Grau, La casa del diablo, p. 111.

Discutiría usted con el mismo sentido común en persona.

SARDES. --Claro que sí. Un sentido que se llama común y es de todos, es un vulgar sentido. Y el vulgar modo de ver las cosas no nos va a dar luz.

FALIEROS. --Nada más vulgar que la luz. El sol sale para todos.

SARDES. --Usted es el hombre de las frases hechas. El sol alumbra los cuerpos, pero entra en pocas inteligencias. Ildaria es un país de cabezas limitadas y duras.

ESAROS. --¡Ca, hombre! Fuimos los más grandes. Tenemos altos destinos históricos ... [author's ellipsis]

SARDES. --¡Basta! ¡Los destinos históricos! ¡El sol! ¡Chinchín y platillos! Tengamos un poco más de honradez y agudeza en las discusiones. ¿Estamos aquí en un Parlamento al uso, en un mitín, o en casa de Eprontas, para hablar llanamente de hechos consumados y de problemas graves? ¿Somos cuatro hombres o cuatro abstracciones?

ENEDAS. --Eso es salirse de la cuestión.

SARDES. --Para volver a ella. La cuestión es clarísima. ¿Rectificamos, o seguimos una política?

FALIEROS. --En política no hay rumbos fijos.

SARDES. --En la política ildariense, no, por desgracia. En la verdadera política viva, eterna, universal, no sólo hay una orientación, equivocada o no, sino que no hay política posible sin rumbo.

FALIEROS. --Usted olvida que estamos en Ildaria.

SARDES. --¡Otra frase! Así se vive aquí: de tópicos. Pocas iniciativas. Ni un solo esfuerzo de la voluntad. Refranes y máximas. Unos cuantos conceptos fósiles, hechos piedra; y el resto del alma humana, incomprendido. Todo cae dentro de los sueños. No queremos pensar, ni ser. El que nos invita a ello, sueña.

(Acto II, escena 1)¹

The marquesa, who in the same play is ridiculed for her use of immorality to rise to fortune and power, protests Eprontas' moves toward social justice in the name of religion and morality. She is conditioned to consider privilege just and proper. She supports the defense of tradition

¹ Grau, En Ildaria, pp. 187-88.

which produced her attitude and which Eprontas attacks because of his own convictions concerning individual human worth and dignity:

VELEDIS. --¡Bah! ¡Aquí nunca pasa nada!

MARQUESA. --Con Eprontas, pasará. Nos está sacando de quicio a todas las damas de Ildaria.

VELEDIS. --¿Se refiere usted a la cuestión de los asilados?

MARQUESA. --A la de los asilados y a la de los signos del culto, y a tantas cosas más ... [author's ellipsis] Pero la última, la de las bibliotecas públicas, es intolerable. Figúrense ustedes que podrán servir sin previa censura los libros que pida todo el mundo.

DILIA. --Pero, a usted, ¿qué le importa todo eso, Marquesa?

MARQUESA. --¡Hoy sería un pecado mortal!

MARQUESA. -- ... Van obreros, estudiantes ... [author's ellipsis]

VELEDIS. --Muy pocos, muy pocos, y a leer novelas nada más.

MARQUESA. --Novelas prohibidas. Esos pocos, no deben descarriarse. Nosotras somos las depositarias, en Ildaria, de las buenas costumbres y de la religión.

DELMAS. --Pero si Eprontas respeta profundamente la religión, Marquesa. Su mujer, Sonia, preside todas las congregaciones y juntas de carácter devoto, habidas y por haber, en Ildaria.

MARQUESA. --¡Naturalmente! Su mujer tiene sentido común y más talento que él; por eso es su primera enemiga, y encabeza las firmas de todas las protestas.

(Acto I, escena 12)¹

Because of his acceptance of traditional practice, which honors the use of love as a means to power, the king of Conseja galante can consider himself just in arranging political marriages for his daughters. When they rebel he openly and sincerely admits his inability to understand his

¹Ibid., pp. 171-72.

own children. Since he considers his action justified by history, he defends himself with tradition and history--not a personal idealization such as that with which the princesses defend their love. In his confidence in his justice and practicality he does not consider that he may serve an abusive tradition more than any benefits to his daughters or to his nation:

REY. --Yo soñé ... en princesas prudentes, destinadas a regir imperios, y en lugar de esas princesas hame dado Dios unas hijas locas y parlanchinas que han aprendido historia en vano y se han empeñado en vivir romance palabrero de juglar.

(Acto I)¹

Thus in ignorance individuals righteously can justify their actions through adherence to forms of behavior unchallengeable because of tradition's force. Although the values to human life derived from these standards have long been lost, men continue to justify and judge actions by them because the respectability and acceptability of subverted standards do not diminish. This is so because in the inflexibility of their imperfect reason men do not see the hypocrisy which they live nor the resulting shortcomings in society and their own lives. Because the rigidity necessary to articulation is more readily comprehensible than underlying values, they accept form. In this way they steadfastly work to their detriment because adherence to form can be manipulated, as the values themselves cannot be. Unfortunately, in this manipulation to gain selfish, materialistic

¹Grau, Conseja galante, pp. 26-27.

values, the original values of the standards--a tolerance and protection for life--are lost. The consequence is the beginning of a decadence which in gaining the respectability of tradition more irrefutably denies the original values to men.

CHAPTER VI

TRAPS OF INTELLECTUAL HONESTY

In his depiction of men Jacinto Grau presents an elite group of characters more perspicacious than their fellows but like them trapped within the limitations of materialistic decadence. In superior strength of character they cannot accept life nor traditional life and its standards without question; but their conclusions demand varying attitudes and actions, none of which escapes the limitations placed upon the individual, and thus society, by the predominance of materialistic decadence.

The first and least important segment of this group considers the subversion of standards and lack of altruistic values as confirmation of the validity of an egoistic standard of "survival of the fittest." Thereby they actually endorse with their cynicism the real goals of the old subverted standards.

The rest will not surrender so easily their concept of their individual human dignity to such a belittling idea of man. They cannot permit themselves to conform, as do the cynics; and they must live in a consequent dissatisfaction.

This unrelenting discontent can lead to anguish, bitterness, even nausea at the consideration of their involvement within existence as they know it. Regarding society as hopeless, some endure lives of tedious boredom while others in desperation turn to various forms of revolt. Of the latter, some in their desire to protect the dignity they assign their human existence, become anti-heroes, and others turn to actual, outward revolt against the government. In even more profound disquietude others condemn themselves to yet greater anguish in protesting the very nature of man, who can form concepts but is inevitably limited from their full realization by physical factors--the ultimate of these, and thus, the most profound truth provable in his existence, being death. Concluding that the primary force of the universe must be dispassionately capricious towards this reasoning but apparently abandoned creature, man comes to idealize that which represents opposition to Providence and therefore his champion--the rebellion of Satan. Thus, the result of his discontent is to bring him to crucial anguish by placing him at odds with the universe. He is confronted with the insoluble dilemma of how to exist with a sense of integrity when his honesty before the evidence of his circumstances permits him neither the self-denial and comfort of impassivity nor of active conformity in cynicism. In spite of his perspicacity he is limited from gaining a full knowledge of life just as much as Grau's simple, materialistic types who fall asleep to snore like grotesque, mechanical

toys when the topic of conversation changes from business matters.

Kaliaras of En Ildaria is an example of the conformist cynics. In order to survive he abandoned his life of a starving artist and prostituted that art. Since physical life became its own goal, he views his art as no more than a trade whose only basis can be a reflection of physical life. He declares with conviction that "Lo único positivo es el estómago, el sucio estómago." (Acto I, escena 10)¹ Since his considerations now are just as limited as those of the simple, materialistic types, he measures the worth of his art by its financial profit. In his demands for justification through self-centered pragmatism he supports the very kind of thought which destroyed his idealism.

Aurelio of El tercer demonio also succumbs to the necessity to survive. Although he loved Gabriela, he abandoned her thirteen years before the time of the play in order to go to America where he made a modest fortune. Having returned to Spain to contract a marriage of convenience, he proposes to Gabriela that they spend together the night before her wedding to another man. He cannot deny her charge that he has made a business of his love and life, but he defends his failure to return to her in the past as necessary before the harsh circumstances of life.

Because she still loves him and considers a few hours together nothing but a token to love, Gabriela offers to

¹Grau, En Ildaria, p. 167.

elope. He cannot accept, for life to him has become nothing but animal pleasures and comfort. He remonstrates that their love has been only a dream for him, unrealized because of the impediment of what he labels monstrous necessity. A few hours of physical fulfillment will allow him to retain it as an idealized memory. At this Gabriela breaks with him, refusing to dedicate any more of her life to what she calls his dead idealism--the cemetery of his dreams--, for his cynical conformity has already killed that ideal.

(Escena 9)¹

Like Aurelio, the gerente of La casa del diablo is determined not to let himself be cheated of the pleasures life can afford. To the esposo's reflections on injustice in the world and the uncertainty of life he protests that he, too, should live a life of pleasure as long as possible. The gerente claims that it is man's nature to exploit life. On the basis of ability to survive he rejects summarily the esposo's charges of lack of understanding, so common in the reasoning of Grau's materialistic types:

GERENTE. --Bien. La filosofía como la religión, son el recurso de los débiles y de los desventurados.

Cuando se vive, no se filosofa; se vive.

ESPOSO. --Pues Salomón vivió mucho y bien y además filosofó.

GERENTE. --¡Vamos anda! Déjame a mí de historias. Salomón es un mito. Ahora resulta según he oído decir al sabio alemán ese que viaja con nosotros, que nada de lo que dicen que escribió es de él.

ESPOSO. --Es igual.

GERENTE. --¡Por mí! Yo soy un hombre de números y de

¹Grau, El tercer demonio, p. 241.

cosas positivas. Lo que fué y lo que será, me tienen sin cuidado. Me importa sólo el presente. Y a ti, a pesar de ser un pequeño gran sabio, lo mismo.

(Estampa II)¹

Although the gerente's animalistic and materialistic egoism is based on more reason than that of most of Grau's types, his incapacity to comprehend non-personal and non-pragmatic considerations as well as his participation in a heartless society are demonstrated definitively and condemned in the Judgment scenes of the play. He is asked by St. John if he ever entertained a kind thought or a feeling of generosity for another, but he cannot understand the question. When the saint then inquires if he ever owned a dog, the gerente replies affirmatively but proceeds to explain that he kicked it and threw it out because its barking annoyed him. When asked if he ever loved another, his reply is that he never had the time. Instead, he devoted his life to business, for he chose to live, and life is hard. Then asked why he should have chosen to live, his answer is in order to smoke, eat and drink well and enjoy himself with women. He then denies that he has any other desire for life and asks to what else an intelligent man can aspire. St. John's reply is knowledge of others' pain and of his own. Asked for a reason, the saint answers to help mitigate it; but the gerente retorts that he bears no responsibility for the state of the world and that such

¹Grau, La casa del diablo, p. 52.

would be a waste of his time. To this St. John reflects that, if no one cared, the world would be infinitely worse than it is; and he condemns him to return to discover more necessary things in life on earth than his tobacco and his alcohol. His Hell is to return in order to attempt to overcome the limitations of the physical existence to which his mind is subordinated. (Estampa III)¹

Unlike the gerente the majority of this group of questioning characters is not persuaded to such a limited, materialistic concept of man. Since they believe that they as men have conceived and questioned ideals and philosophical and moral considerations in their own minds, they must assign a dignity to man higher than that derived from purely physical considerations. Although they are confronted with the same evidence as that considered by the cynic conformists, they are like Gabriela, who refuses to terminate an ideal in a few hours of physical love with nothing left afterwards but a memory of something dead within herself. She rejects Aurelio in her unwillingness to deny that which has existed within her for so long. Although she does not expect her ideal to be fulfilled, neither does she succumb to the low concept of humanity held by him:

GABRIELA. --Es inútil. Yo soñé en ti un hombre y no lo encontré. ¡Verdad que en los demás tampoco lo he encontrado!

AURELIO. --El sentido común te dirá ... [author's ellipsis]

¹Ibid., pp. 112-15.

GABRIELA. --Lo que a ti. Pero el sentido común no es la felicidad, ni el ensueño. Tu equivocación está, en siendo hombre de sentido común, querer ser otra cosa. Quédate en tu mundo de seres razonables, y adiós definitivamente.

(Escena 9)¹

Similarly, the President, who revolts against the decadent, materialistic world order in En el infierno se están mudando, sees in its supposed enemy Communism just another perverted materialistic system. (Retablo II)² He does not abandon easily his belief that after the destruction of the existing order man can govern himself more equitably.

Grau wrote that Eprontas of En Ildaria foresaw a disastrous end to the social decomposition of the West, that he clashed with dead ideas and out-dated, abused traditions.³ Considering the social structure within which he must work, Eprontas' prospects for success in his projects are nil; but his associates describe him as though his knowledge of the fact only seems to heighten his determination:

VELEDIS. -- ... Ese Eprontas empeñado en ser más papista que el Papa y en legislar más radicalmente que soñaran nunca nuestras izquierdas. Impuestos sobre la renta, desamortización territorial, separación de la Iglesia ... [author's ellipsis]
(Acto I, escena 13)⁴

Characters like Eprontas are more than simple, naive

¹Grau, El tercer demonio, pp. 245-46.

²Grau, En el infierno se están mudando, p. 48.

³Grau, "Prólogo," En Ildaria, p. 13.

⁴Grau, En Ildaria, p. 174.

idealists ripe for disillusionment. In fact, the considerations which they entertain can be the cause of considerable anguish.

Such is the case of the esposo in La casa del diablo, for it is evident to him that in the prevailing order the more unethical people are, the more comfortable their lives seem to be. The woman called Angel de la Guardia is arrested for stealing and giving to the poor while others like the gerente sit in comfortable staterooms and recommend drowning people of her sort. Despite the gerente's argument to persuade him to the dispassionate life of a bon vivant, the conversation leads the esposo to anguished reflections on man in the world, which he cannot dispel from his mind:

ESPOSO. -- ... Sobra mucha gente en el mundo.

GERENTE. --Y tanto.

ESPOSO. --La humanidad tiene una capacidad de soportación increíble. Hay que ver cómo viven muchas gentes.

GERENTE. --La mayor parte del mundo, parias.

ESPOSO. --La verdad es que en organización social, el mundo va a paso de tortuga. Tanto adelanto por un lado y tanto atraso y desastre por otro.

(Estampa II)¹

The President of En el infierno se están mudando exhibits the same anguish because of man's wasted potential:

La vida es de una prodigalidad y variedad que asusta. Nuestra madre Naturaleza desperdicia y crea hasta lo infinito; y nosotros, los pobres hombres, pugnamos desesperadamente por alcanzar su arte y sabiduría y no hemos podido conseguir todavía una sociedad feliz.

(Retablo II)²

¹Grau, La casa del diablo, p. 54.

²Grau, En el infierno se están mudando, p. 58.

Because the constancy of such characters will not allow them self-comforting conformity, their anguish can turn instead to revulsion or even nausea. En Ildaria's Dilia feels deep revulsion as she watches her sister and her ambitious secretary attempt to hide the incriminating evidence of misuse of power. Left alone she reflects, "Aunque sea mi gente ... [author's ellipsis] ¡qué basura de gente! (Acto II, escena 8)¹

Convinced that all men place physical preoccupations first and are slaves to their lust, the señora in La señora guapa feels revulsion in the presence of Antonio, who is posing as a servant. After her dismissal of all her servants, he begs and receives permission to stay in the house as long as she is there; but she is disgusted by the thought of her involvement with one who she believes allows himself to be so governed by base physical needs:

ANTONIO. --(Inclinándose reverente). Perdone la señora. (Vase con marcada parsimonia.)
 SEÑORA. --(Para sí, con profundo hastío). ¡También a ese animal le gusto! ... [author's ellipsis] ¡Idiota! ... ¡Un esclavo máquina! ... [author's ellipsis] ¡Verdad es que todos los hombres, son para mí, máquinas de juguete, pequeños peleles ... [author's ellipsis] ávidos de mi carne! ¡Qué asco de hombres! (Torna a quedarse absorta en sus pensamientos repitiéndose, con un gesto de infinito cansancio.) ¡Qué asco ... [author's ellipsis] qué asco de hombres!

(Acto II, escena 11)²

¹Grau, En Ildaria, p. 211.

²Grau, La señora guapa, p. 180.

The anguish of the esposo of La casa del diablo also becomes revulsion when he considers his involvement with the self-limitation of men represented by the thought of the cynical materialist gerente, the sacrifices apparently caused by every human enterprise and their ultimate futility before the inevitable prospect of material decomposition of even the earth. Finding his fellow men grotesque, a mass of slaves who have sacrificed their conscience and human dignity, he becomes indignant with the gerente's admonition to exploit life for pleasure and with his justification of his selfish irresponsibility by disdaining the masses as inferior. Calling him an imbecile, the esposo reviles such an individual for daring to speak to him of conscience and dignity. (Estampa II)¹

His feeling of revulsion deepens to actual nausea when he feels himself drawn to a participation in their degradation. With his absconded dowry money he can flee society, but on board the ship in which he flees he finds a microcosm of social injustice in the contrast of luxury in the upper decks and misery in steerage. Furthermore, the viajera, in whose caresses he hoped to feel freedom from bonds, becomes enamored of him. In order to remain near him she proposes that he debark with her in Río de Janeiro where her wealthy Bolivian lover awaits. The esposo is so perturbed that he begins to pace the floor frantically and finally

¹Grau, La casa del diablo, pp. 61-62.

submits to nausea. (Estampa II)¹ The rejected viajera offers to break with the Bolivian; and, as she leaves the cabin, she declares that nothing will keep her from having the esposo's love. He reacts by:

(Pasándose ambas manos por ojos y frente, cual si quisiese ahuyentar ideas molestas.) ¡Es lo que me faltaba! ... [author's ellipsis] ¡Obsesiones ahora! (Dirígese al cuarto de baño)

(Estampa II)²

After his death he explains to the soul of his abandoned wife that:

... poco antes del naufragio, en la intimidad de mi camarote, ante una mujer estupenda que se me ofrecía, asombradísimo de mí mismo, pensaba en ti, es decir, al principio en tu cuerpo sólo.
 ESPOSA. --¡Qué asco ... [author's ellipsis] qué asco!
 ESPOSO. --Y como ... me era ya imposible poseerte, me acometió una ira de loco, por haberte dejado sin hacerte antes mía.
 ESPOSA. --¡Canalla!

 ... ¡El colmo!
 ESPOSO. --¡Eso digo yo! ¡El colmo de lo absurdo! ¡Y sin embargo es así!

 (Rezumando amargura y tormento.) Soy, pues, lo contrario de lo que creí ser. Soy un débil, ¡un anormal!

 ¡Y la psicología toda, una quimera! ¡El hombre no se conocerá nunca y la humanidad entera está loca!
 (Estampa III)³

The esposo is no better than the gerente, for both are subject to the same limitations of their physical nature. Hopelessly depressed by his realization, he displays an attitude shared by others of Grau's characters who

¹Ibid., pp. 73-75. ²Ibid., p. 79.

³Ibid., p. 108.

reach like conclusions. Amid the panic on board the sinking ship he remains impassive:

¡Cómo se desesperan! ... [author's ellipsis] ¡Y para qué? ¡Tan inútil es vivir, como morir! ... [author's ellipsis] ¡Quizás más útil morir! (Con el atronador rebullicio del barco, asoma en el marco de la puerta, la figura aterrada de un empleado de a bordo, que grita sin avanzar.) ¡A los botes, a los botes! ¡Salga, salga, que nos hundimos! ¡¡¡Nos hundimos!!!

(Estampa II)¹

The impassivity of depression before the evidence of hopeless idealization of humanity takes the form of impassive boredom in Florencio of Entre llamas. He criticizes his family for allowing the freedom of the mad, superstitious Gervasia, who is suspected of pyromania for the fires Florencio has set. He contends that this is evidence that people ignore the cancers among them in order not to disturb the security of a dull existence--for him a hopeless status quo. Reminiscent of the spleen of Baudelaire's Les Fleurs du mal, which he reads, he applies the term boring both to the mad woman, an obviously limited human, and to his materialist brother, whom he considers the archetype of the status quo.

FLORENCIO. --¡Aburrida es la vieja! ¡Se necesita humor para escucharla!

DANIEL. --Se necesita caridad. Eso que tú no sabes lo que es. Eres así. Es una explicación. Decimos: "Florencio es así", y con eso nos ahorramos otras definiciones menos amables.

FLORENCIO. --Y tu eres asá. La monotonía, lo cotidiano, el sermón, el deber, el método. Lo aburrido, en una palabra.

(Acto I, escena 3)²

¹Ibid., p. 86. ²Grau, Entre llamas, p. 4.

In Conseja galante the princesses are excited by the rumor of the phantom knight's design to kidnap them because they regard him as their only hope to escape their unwanted but pre-arranged lives of loveless marriage and court routine. Since they find court life empty and can find no man in their lives to measure up to their ideals, they cannot understand the others' fear of one who would liberate them. The princess Florinda also explains their discontent in terms of boredom: "Si todas las damas de Palacio se aburriesen como nos aburrimos, estarían deseando que el diablo se las llevase." (Acto II)¹

The fortune teller of La señora guapa tells of the suicide of a millionaire playboy, who after consulting her recognized the emptiness of his egoistic, materialistic life. She blames his death on the demoralizing effect of spleen--his realization of the tedium of meaninglessness and a subsequent impassivity toward life.

ADIVINA. --Al entrar en el palacio que habita, sin otra compañía que unos cuantos criados a cuya mayoría apenas conoce, se encontró más solo que nunca, sin ilusión y sin esperanza y sintió un cansancio de vivir, tan profundo, tan negro, tan insoportable, tan pesadamente espantoso, que resolvió suicidarse en el acto, ante el teléfono y comunicármelo, brindándome el suicidio, para que me asigne un triunfo más y para darme la enhorabuena por mi videncia.

.
Es muy frecuente el suicidio por aburrimiento, por ese spleen inglés y universal.

.
No hay nada más desmoralizador que un rico en un mundo de miserables.

¹Grau, Conseja galante, p. 110.

.
 La felicidad puramente animal, aunque otra cosa crea
 la gente, es trágica ... en el hombre.
 SEÑORA. --Quizás.
 ADIVINA. --Sin quizás. La carne harta es triste.
 (Acto I, escena 9)¹

Since the señora guapa sees the hypocritical goals of
 everybody around her as selfish and materialistic, she
 almost surrenders her search for an ideal lover to impassive
 acceptance of marriage. On her wedding eve, the night of
 her display of tedium and disgust with Antonio's servility
 to his sexuality, she confides in a telephone conversation
 with Lili that her reason for marriage is also the endless
 boredom of meaninglessness:

¡Con franqueza, monina! Prefiero estar absolutamente
 sola esta noche. Sola con mis recuerdos, con mis
 pensamientos y con mi esperanza de una vida distinta
 menos aburrida que la presente ... [author's ellipsis]
 ¡El marido es un puro incidente para mí! ... [author's
 ellipsis] Se lo he dicho a él, como te lo digo a ti
 ... [author's ellipsis] Sí, hija, sí, ... [author's
 ellipsis] Todo este mundo es un mundo de fantasmas.
 (Acto III, escena 1)²

When Antonio reveals his true identity, the depth of
 his passion and his intention to carry her away, she at
 first rejects him. He, in turn, condemns the life she would
 retain for herself and tells her that her way of life and
 the society which permits it are cause for the satiation
 with meaninglessness which wastes her life:

ANTONIO. --Usted sabe que no abandonará por mí una
 vida espléndida, porque el exceso de dinero sin

¹Grau, La señora guapa, pp. 143-44.

²Ibid., p. 185.

medida, los viajes, el lujo unido a la estúpida frivolidad de un vulgar millonario, culto a lo señorito, sin oficio ni objetivo, en un mundo que se viene abajo, donde por el inicuo privilegio de una herencia fabulosa, todo se consigue sin lucha, sin esfuerzo, sin inquietud, sin ambición ni esperanza, viendo el vacío de todo, hace ya tiempo que no satisface el espíritu sin estímulo y el ánimo adormido de una mujer como usted.

SEÑORA. --A mí me satisfacen muy pocas cosas.

ANTONIO. --Hasta el presente el horizonte de usted, ha sido muy limitado.

SEÑORA. --Usted qué sabe ... [author's ellipsis]

ANTONIO. --La he espiado de cerca, diariamente, durante meses. Lleva ya, muy a pesar suyo, consigo, igual que se lleva una lacra, el hastío ... [author's ellipsis] ese hastío profundo, trágico y desnudo como una vida en desastre ... [author's ellipsis]¹
(Acto III, escena 2)

In her satiation with meaninglessness the señora has succumbed to the inactivity of impassivity against which she was forewarned in the play Los tres locos del mundo. Five years before she discussed with the allegorical figure of Illusion the useless efforts of men to attain their desires in life. At that time Illusion specified the impassivity of resignation as the greatest treachery to the desires of the human spirit:

SEÑORA. --¿Usted cree que los deseos ... [author's ellipsis] deben realizarse siempre?

LA ILUSION. --¡Siempre!

SEÑORA. --Pero, cuando no puedan realizarse no hay más remedio que resignarse.

LA ILUSION. --Resignarse es la forma más terrible de considerarse vencida.

SEÑORA. --Cierto.

LA ILUSTION. --La resignación es estéril.

SEÑORA. --Es que se resigna una a la fuerza.

LA ILUSION. --Eso es otra cosa. Yo llamo resignación a entregarse, a renunciar, a darse por derrotada

¹Ibid., p. 198.

sin luchar más.
(Retablo III, escena 3)¹

Until her decision to marry Hector the señora did not surrender to resignation. Instead, she defended herself through an ironic revolt often found in Grau's plays. In contempt of the social conditions that allowed an extremely intelligent woman like her to be born illegitimately and then to discriminate against her for the conditions of her birth, she turned society's methods and attitudes against itself. She considered herself justified in disdaining conventional morality, for it was subservience to that concept of morality which destined her to obscurity and upheld her inferior but legitimate sister Tilita. She found proof of society's fault in the paradox of her situation: despised illegitimacy and superiority of intelligence and will power that enabled her to escape obscurity and even steal the millionaire fiance from Tilita. She explains her past and her attitudes as justifiable self-defense against an unnatural system perverted to suppress the best of life:

SEÑORA. -- ... Para usted, la hija oficialmente digna, ha sido el nombre, el lujo, la educación costosa. Usted ha sido la destinada a los novios ricos, a ser una gran señora. A toda la felicidad posible, en una palabra. A mí en cambio, la hija extra legal, se me otorgó una pensión reducida, y se me asignó un porvenir de maestra de escuela, pero como yo faltaba a las clases se me buscó un oficio más humilde. El padre de usted, cuando murió mi madre, me restringió aún más la pensión y me preparó para taquimeca o modesta oficinista. ...

TILITA. --No sé de qué se queja. Era lo natural.

¹ Grau, Los tres locos del mundo, pp. 85-86.

SEÑORA. --Perdone usted. Lo natural no era.

.
La prueba que no era lo natural es que ha pasado
todo lo contrario.

.
... porque la naturaleza se burla de todas las
leyes y de todas las viejas ideas de hombres como
su padre, y a mí, la hija fuera de la ley, me ha
hecho de una superioridad aplastante comparada con
usted, la hija con todas las leyes a su favor.

.
... eso que llama usted lo natural, se ríe del deber
y me ha hecho a mí, contra-deber, más guapa, más
atractiva, más interesante que a usted y ha dis-
puesto que ... quitase a mí privilegiada hermana,
su primer novio millonario ...

(Acto II, escena 8)¹

In like manner Tabarín also scoffs at conventional morality and conscience from a sense of justice and self-preservation. Because his street shows provide an escape from the drabness of life, men ignore their businesses to attend. Consequently, their wives come to Tabarín's lodgings to discredit him falsely with their husbands. At their arrival the women plan to accuse Tabarín of immoral designs and entreat them to thrash him and drive him from town. Through a quick maneuver, however, Tabarín has locked the women in his room and protests indignantly that they attempted to seduce him. Then to the sounds of the husbands' lashing their wives, he gleefully exhorts them in their punishment. When his associate Mondor berates him for such a pitiless lie and vengeance, Tabarín defines his motivation as self-preservation and a sense of justice:

TABARIN. -- ... Duro, duro.

¹Grau, La señora guapa, pp. 175-76.

MONDOR. --¡Esto es inicuo! ¡Tus embustes son una infamia, Tabarín!

TABARIN. --¿Qué querías, que recibiéramos nosotros la paliza de ellas, en lugar de que las reciban ellas

...

MONDOR. --¡No tienes conciencia!

TABARIN. --¡Sobrada conciencia! (Arrecian chillidos y golpes.) Ja, ja, ja. Gracias a mi conciencia, les devuelvo el truco y son las espaldas de ellas y no las nuestras las que reciben los azotes.

MONDOR. --¡Va a llegar gente!

TABARIN. --Sí, sí. Vámonos antes de que nos vean aquí. ... Y aprende a saber que conmigo, el Tabarín de hoy, aleccionado por el pasado, no se juega impunemente. ¡Ja, ja, ja!

(Acto II)¹

The señora does not suffer any compunction either for using immorality against the society that hypocritically condones it. Whether from a Chinese diplomat or the anticuario from whom she acquired priceless paintings, she has taken what is offered but refused to surrender herself in exchange. When the anticuario comes to demand retribution for the paintings, she demonstrates the ironic manner of self-preservation in both her refusal and threat of blackmail:

ANTICUARIO. --Hace usted mal en seguir burlándose de mí. De sobra sabe usted que ... nadie, y menos un negociante como yo, da dos cuadros célebres ... que valen millones, por un solo paseo y una cena en compañía. Yo quería el cielo. ... ¡Y usted me dejó en la antesala!

SEÑORA. --Una jaqueca inoportuna me impidió llegar con usted al cielo. Yo lo cumplí todo, todo.

ANTICUARIO. --Todo menos ... [author's ellipsis]

SEÑORA. --Menos el cielo. Aquella maldita jaqueca me lo imposibilitó. ...

ANTICUARIO. --No hay jaqueca eterna. ¡Al día siguiente no tenía usted jaqueca! Y muchos días más se ha

¹Grau, Tabarín, p. 158.

pasado usted sin jaqueca. ¡Y no me ha abierto aún las puertas del cielo! ¡Ni me ha devuelto usted los Mantegnas! Lo cual, en lenguaje corriente, señora, se llama y perdone usted lo crudo de la palabra ... una (con tono contristado) una estafa. Es-ta-fa, señora, Es-ta-fa.

SEÑORA. --Perfectamente. Cuéntele al juez que yo le he es-ta-fado a usted ... [author's ellipsis] el cielo.

ANTICUARIO. --Señora, por el amor de Dios ... [author's ellipsis]

SEÑORA. --Y sobre todo pruébeselo usted porque yo estoy dispuesta a decirle, que sí le he llevado a usted ... [author's ellipsis] al cielo ... [author's ellipsis] varias veces.

(Acto II, escena 4)¹

His appeal to social condemnation is a useless threat, for it is only proof of the justice of her acts. Similarly, when the outraged Tilita protests her past actions, it is the señora who without emotion describes herself with a term of social disapproval:

TILITA. --No, no veo claro cómo puede usted trastornar hasta el extremo de que un recién casado enamorado de su novia, la deje abandonada en un hotel para irse con usted unas horas y cómo puede usted conseguir que dos novios míos, huyan de mí y se casen con usted, sabiendo que es usted una ... [author's ellipsis] una mujer ... [author's ellipsis] no sé cómo decirlo ... [author's ellipsis] para no molestarla ... [author's ellipsis]

SEÑORA. --Yo le ayudaré a decirlo: una mujer cualquiera.

(Acto II, escena 8)²

It is to such self-assurance that the señora gives credit for her power over others. Since she does feel a justification for her acts, she can manipulate without compunction those whose minds are limited by the bounds of an

¹Grau, La señora guapa, pp. 158-59.

²Ibid., p. 169.

unnatural society's approval. These individuals cannot be prepared to cope with her attitude. She fascinates them with her freedom and so finds it easy to dominate them:

Los hombres valen muy poco, pero a pesar de eso, no es muy fácil manejarlos al antojo de una. La prueba está, que usted que es una chica muy bonita, no ha podido retener unos novios, que yo ... [author's ellipsis] una mujer cualquiera, le he quitado a usted, con muy poco trabajo. ... con muy poco trabajo. Me ha bastado sonreír y mirar.

Usted para mí, encantadora, Tilita, es como una muñeca, con la que me divierte jugar ahora un poco, recordando mi infancia.

(Acto II, escena 8)¹

Her ability to dominate but remain untouched in aloof superiority reconfirms her confidence in her justice. As an expression of scorn for society's rules it becomes a game designed to escape the boredom of her isolation and useless life in a hopeless order. In this light she further explains her actions to Tilita:

SEÑORA. -- ... yo no he sido jamás la querida ... de nadie.

TILITA. --¿Y del Director del manicomio?

SEÑORA. --No hice más que reírme de él. Un modo de pasar el rato, como otro cualquiera.

TILITA. --¿Y las horas que pasó usted con él, robándose a su novia, la noche de bodas?

SEÑORA. --Se quedó todo en pura coquetería. La prueba fué su ira y su despecho.

TILITA. --Esa coquetería trajo el suicidio de la esposa abandonada.

SEÑORA. --Nunca pude suponer que hubiese una mujer lo bastante estúpida, para suicidarse por una supuesta infidelidad de su reciente marido.

TILITA. --Lo que usted me cuenta es absurdo.

SEÑORA. --Para usted sí. Para mí no. Yo voy a los hombres en frío. Simplemente para entretener mi sobra de vida sin empleo. Para recrearme en mi

¹Ibid., p. 170.

superioridad. Por pura vanidad, si usted quiere.
Jamás por amor.

(Acto II, escena 8)¹

Eliseo Varona of El caballero Varona corresponds somewhat in attitudes to the señora guapa. He shares similar motives and escapes boredom in a similar manner--by justification through proof of his superiority in the domination of others. He indulges in a scornful game of self-preservation that uses society's immorality against itself. Varona is a blackmailer and gigolo, who, because of his honesty to his way of life, must reject the love of the equally disillusioned but wealthy and respectable Alejandra. He explains that her demands of commitment to their love would mean a retreat into the isolation of impassive boredom. His submission would signify rejection of his own justification through domination, for he would permit himself to be dominated by a force he considers devoid of emotion and used for personal benefit:

VARONA. --Usted no es la que tiene más que perder.

... Usted huye del hastío de la vida, que es el peor infierno del vivir. Para librarse de ese infierno, se llega a todo. La vida de usted es aburrimiento. La mía, emoción continua.

... Usted presiente que hay en mí una cantidad infinita de pasión virgen, no empleada, porque mis tentaciones sentimentales han sido hasta ahora muy fáciles de burlar. En cambio, tratándose de usted, ve claramente que mi fortaleza puede derrumbarse en seguida. Se siente usted mujer seductora, llena de encantos, que no tienen en qué emplearse, a su gusto al menos, y se quiere permitir el goce de ejercer

¹Ibid., pp. 171-72.

de Dalila y de engañar a Sansón, dispuesta a jugar con él como jugó la otra, sólo que ... yo soy más fuerte que Sansón.

.
Un hombre que sabe destrozarse a sí mismo, antes que ser vencido por otra voluntad más fuerte que la suya.

(Acto III, escena 5)¹

Although he learns that Alejandra shares an equal scorn of traditional morality, his submission to the passion she offers would destroy the dispassionate reason by which he maintains his confidence in his self-respect as a man undominated. In his honesty he recognizes the danger of Alejandra and admits his motive of self-preservation:

VARONA. --Si fuera usted sólo un carácter, yo aceptaría la pelea y vencería, pero además es usted una mujer divina, que no desdeñaría el hombre más exigente, si tenía algo de hombre.

ALEJANDRA. --Entonces usted debe de tener poco de hombre, porque me desdeña.

VARONA. --No es cierto. Lo que se desdeña no se huye.

ALEJANDRA. --Huir es cobardía.

VARONA. --O instinto de conservación.

ALEJANDRA. --Egoísmo, vamos.

VARONA. --Egoísmo, sí, señora. Yo soy un gran egoísta.
(Acto III, escena 5)²

Justified in his self-confidence he, like the señora guapa, can live off society while actually mocking it. He, like her, accepts terms of social disapproval as proof of his justification in acts of self-preservation from regimentation in a society he despises:

... yo acepto todas las infamias, todas las canalladas, por viles y repulsivas que sean, si dan ganancia, aunque se exponga la vida en ellas, con tal, ... como

¹Grau, El caballero Varona, pp. 227-29.

²Ibid., p. 223.

norma invariable de conducta, con tal que no dejen rastro, ni rocen el código, ni puedan traer consecuencias con la justicia. Yo odio la curia y soy demasiado inteligente y fino para no burlarla siempre. Es más, algunas veces la legalidad y los curiales son mis mejores auxiliares.

... Todos pueden servirnos, pero la propia persona es la única que debe ser indispensable para sí misma.
(Acto I, escena 1)¹

If Varona must accept social disapproval, in his honesty he also applies it to those who deserve it but hide behind their respectability. Such veracity provides his blackmail with ironic justification. When he comes to the marqués with evidence that unscrupulous Parisian dealings are the basis of his fortune, Varona can turn the nobleman's charges against him in pure contempt:

MARQUES. --¡Usted es un chantagista!

VARONA. -- ... ¡Indudablemente!

MARQUES. --¡Un canalla!

VARONA. --Tampoco cabe duda.

MARQUES. --¡Y además, un cínico desvergonzado!

VARONA. --Soy un hombre al que le gustan las cosas y las cuentas claras. De acuerdo en que soy un canalla, pero también hay que estar de acuerdo en que usted es otro canalla ... [author's ellipsis]

MARQUES. --Usted es un rufián sin crédito.

VARONA. --Y usted un ladrón con él. Yo no estafo. Me aprovecho de las estafas de los demás. Usted sí estafa. Estafa dinero, y encima una reputación que no merece.

(Acto II, escena 10)²

Through another blackmail attempt Varona met Alejandra. In his honesty he accepted her scorn as a "rufián de oficio" (Acto I, escena 3)³ and admitted his freedom from

¹Ibid., p. 132-33. ²Ibid., p. 199.

³Ibid., p. 143.

conventional scruples which permitted him to live from the weakness of others. When he perceives an equal honesty in Alejandra, who insists on paying the blackmail as a self-punishment for allowing herself to be misled into forfeiting her self-esteem, he burns her check and love letter in like punishment for not recognizing her true character.

VARONA. --Los rufianes tienen su moral también. Yo no tengo ninguna moral, afortunadamente para mí, pero esta vez pagaré tributo a esa moral caballeresca de los bandidos. ...

.
(Sacando una cerilla y quemando la carta.) Le puse un precio a esta carta. Usted lo ha pagado. Terminó, pues, nuestro asunto en ceniza.

ALEJANDRA. --Con estas generosidades se está usted desmintiendo a sí mismo ...

VARONA. --Yo no me desmiento nunca. Reconozco simplemente que he jugado mal, tardando en conocer a usted bien, y por esa falta imperdonable en mí, me castigo a mí mismo.

(Acto I, escena 12)¹

The anti-social behavior of others of Grau's characters originates in a desire to fill the emptiness of their lives rather than simply to escape tedium and contamination by self-justification and self-preservation in tactics of mockery. In their honesty, they, too, accept social disapproval in order to gain their ends.

The Infanta of El conde Alarcos cannot expell the emptiness from her life until the death of the count's wife frees him--the only man in the realm whom she considers her equal in strength of will. Since her passion is a truth she can know in her life, she feels justified in her scorn of

¹Ibid., pp. 170-71.

hypocritical social and religious rules that impede its fulfillment. Moreover, the method which she chooses to free the count is no worse than that by which her father in his hypocrisy murdered his queens. When the king implores her to reconsider, she invalidates his arguments by demonstrating to him that her decision must be just. It is based on the teaching which he, society's apex, provided in whimsical, unjust actions condoned because of his respectability:

INFANTA. --Escuchad, señor. Mientras yo desfallecí en la soledad, tuvisteis dos esposas más después de mi madre. Una murió por desamor vuestro, que amores por vos tenía ... [author's ellipsis]

... ..
¡La otra murió por vuestra mano!

... ..
Vos, por fiereza de celos sin justicia, por simple sobresalto de vuestro amor encendido, la despeñásteis una tarde bajando las vertientes de las cumbreras nevadas.

(Acto I, escena 11)¹

Because of her feeling of justification from the truth of her passion she can reply without reservation to the king's reminder of the count's paternal responsibilities, "¡Si él cuenta hijos yo cuento penas!" (Acto I, escena 11)² Further demonstration of the depth of her conviction is in her defiance of her father's recollection of the wrath which God wreaked upon David and the Hebrews for his love of Bathsheba:

REY. --Teme, Infanta, teme, hija, el castigo del cielo. Viera el Rey David a Bethsabee, mujer de Urías de

¹Grau, El conde Alarcos, p. 51.

²Ibid., p. 48.

Hetheo, y luego de la robar fué el forzador. ¡Cómo se ensañó Dios omnipotente en ese pecado! Matóle al hijo concebido y a setenta mil de su pueblo.
 INFANTA. --¡Mil pueblos perezcan, y con ellos yo, antes que el Conde perder!

(Acto III, escena 4)¹

Don Juan de Carillana determines his actions from a passion for life. Although he cannot succeed because of his physical nature, his ill-chosen ideal is that of a don Juan--an unceasing involvement in the passion of love and thus an approximation of the realization of plenitude of life in the exaltation of each instant lived. He cannot consider his life as dissipation nor libertinage. Instead, he feels justified in attacking the social limitations on the expression of love. When his aunt Clarita urges him to mend his ways, he immediately rejects the stultifying effects of mores on her life and defends his own right to life in the fullness he believes there can be:

DA. CLARITA. --Tú amaste muchas mujeres, porque no quisiste de veras a ninguna. ¡Yo amé un solo hombre, porque lo quise con el alma!

CARILLANA. --¡Amaste uno solo, porque sentiste poco!

.
 ... Murió tu marido y se te acabó el amor, porque sólo había savia en ti para una sola planta. Yo, en cambio, tuve espacio para un bosque inmenso.

DA. CLARITA. --No digas tonterías y busca mujer honesta y de buen linaje, como conviene a tu condición.

CARILLANA. --¡No hay mujer en la tierra tan alta y perfecta como yo la quisiera!

DA. CLARITA. --¡Me parece que ya es hora de que lleves buena vida!

CARILLANA. --Nunca la llevé mala.

DA. CLARITA. --Pero la disipaste en libertinajes, empeñado en imitar a ese fantástico don Juan de óperas y comedias.

¹Ibid., p. 110.

CARILLANA. --Te equivocas. Nunca le imité, que él sólo amó deleites y vanidades, y yo sólo curé de un amor por otro mayor. El es una fábula, y yo un hombre. El se agiganta en la leyenda, y yo me conduelo en la vida. El sólo luchó con hombres y cosas, y yo he luchado ... con las pasiones ...

(Acto II, Cuadro III, escena 2)¹

Alejandra of El caballero Varona shares don Juan's desire, but for one single passion that will last all her life. Although the restrictions of morality are meaningless to her, she does not engage in the flirtations which the freedom of her social position and wealth could afford her. When she attempts to explain her way of life and ideal to the marqués, he cannot understand her unwillingness to compromise nor her desire to experience the passion that can bestow a decided feeling of significance to her life:

ALEJANDRA. -- ... Yo soy una mujer extravagante, aunque no lo parezca. Sólo me seducen dos cosas: o ser santa como una Teresa de Jesús, loca de fe y de amor desbordante a todo, que eso es la caridad bien entendida, o ... [author's ellipsis] ...

MARQUES. --¿O qué?

ALEJANDRA. --O el pecado mortal, que también es otra locura.

MARQUES. --¡Demonio! ... [author's ellipsis] Para ser santa no basta la voluntad. Precisa la gracia ... [author's ellipsis] pero para el pecado mortal, para el pecado mortal, convenga usted conmigo en que sobran ocasiones.

ALEJANDRA. --Según lo que entiende usted por pecado mortal.

MARQUES. --Caramba, lo que entiende todo el mundo, empezando por el catecismo.

ALEJANDRA. --¡Bah! En el Infierno entra escasísima gente. Mucha se queda en el umbral, calentándose tibiamente, entre la gran muchedumbre vulgar de pecadores sin grandeza, y la otra se va al Limbo.

MARQUES. --¿Y el Purgatorio, donde me lo deja usted?

¹Grau, Don Juan de Carillana, pp. 278-80.

ALEJANDRA. --Donde estaba. No tengo ningún empeño en cambiarlo de lugar.

(Acto II, escena 4)¹

In El hijo pródigo Lotán acts twice to fill the emptiness in his life which comes from the petrification of attitudes and concepts in his village. His first attempt earned him the label of prodigal; but after suffering terrible poverty from squandering his inheritance, he still does not change his attitudes nor regret his past. To the contrary, he explains to his stepmother that his wealth bought for himself and others the previously unknown freedom to live as an individual:

Aunque tan pobre y agobiado me halles, yo me alegro de haber visto unos años el mundo desparramado, magnífico y vario.

...
Muy horribles fueron mis días ...; pero ¡qué esplendoroso el tiempo de libertad y de opulencia, cuando yo derramaba mi riqueza a manos llenas, tornando en dichas caras tristes y adustas, satisfaciendo sin tasa mi capricho, y hartando, ávido y libre, mi ansia ardiente de aventura y diversidad!

(Jornada I, escena 19)²

So long as Lotán continues to live in his hometown, however, he must suffer the scornful admonitions of those who live within and support the status quo. Therefore, he finally leaves to become a mercenary warrior, a respector of no society, who eventually commands a personal army so powerful that even Rome seeks his services and good will. In this way he uses the wealth and power which men respect

¹Grau, El caballero Varona, pp. 182-83.

²Grau, El hijo pródigo, pp. 108-10.

in order to gain his freedom from the society which would deprive him of the joys of life he knows exist. He returns to his father's town in a display of magnificent fortune in time to save it from starvation during drought. Ironically, he now is greeted as savior instead of prodigal. With the wealth plundered from the many parts of society he has ravaged he no longer is restrained from offering and enjoying life in this small segment of society.

Through a method condoned by society Antonio of La señora guapa also gains his freedom to live as he knows he must. He elaborates upon it in his seduction of the señora. Comparing his liberty from society with hers, he belittles as a relatively senseless egoism the life which she defends as proof of her freedom and justification of civilization. Her use of mockery has earned her the means of self-preservation and of escape from contamination; but he has bought his freedom by laboring hard to earn the wealth men respect. Now he can live apart from society in freedom to dream and contemplate beauty. He has used society's tools to escape it and then followed his own concept of unfettered life as a man:

ANTONIO. --En lo peor de una civilización en fracaso y agonía. Tienes derecho a mejor vida, sin pasar constantemente ligera y vana, recorriendo la tierra sin verla.

.
 --Yo sí he conquistado realmente mi libertad, bregando duramente por el bien material y he tenido tiempo de alumbrar mi espíritu y de velar muchas noches en países lejanos contemplando las estrellas desnudas, ebrio de soledad magnífica, soñando en

una mujer hermosa como una sirena de carne mortal,
soberbia y fuerte, difícil de vencer, digna de
codiciar ... [author's ellipsis]
(Acto III, escena 2)¹

Bibí Carabé understands that it is deference to the privileges implied in the structure of his society that has denied him the liberty to pursue the kind of life satisfying to him. He has been forced to leave his farm by wealthy landowners and to live the miserable life of an industrial laborer. He is sympathetic toward communistic thought because its goals seem the opposite of those of his society--benefits for all.

PEDRO. -- ... Me harás reír sin gana. ¿Y tú eres comunista?

BIBI. --Soy sindicalista. Pero si me simpatiza el comunismo es precisamente porque quiere conseguir que todo el mundo vaya limpio, bien comido y al menos con las manos lavadas.

(Segundo Tiempo)²

He explains his unwillingness to step outside social bounds by joining the Communists--avowed rebels against a society such as his--not as a compromise, but as the only means he knows by which to live in honesty with the concept of life he regards as most suitable for himself. To preserve this integrity he believes that he is forced by society to make himself wealthy. Only then can he return home and buy enough land to be respected and safe:

BIBI. -- ... ¡Cállate, repito! Tu hermana y la tierra son mis únicos amores de veras. ¡Anhele volver al

¹Grau, La señora guapa, pp. 203-04.

²Grau, Bibí Carabé, p. 213.

campo en el que nací y me crié, porque quiero tener una vida auténtica, una vida de acuerdo conmigo mismo! ¡Ser yo y no otro!

MATIAS. --Chico, qué palabras gastas: Auténtico, ser yo.

BIBI. --Yo he nacido para vivir entre terruños, sembrando trigo o lo que sea, cuidando bancales, segando y viviendo de la tierra, en una choza cómoda por casa, algunos libros para mis ratos perdidos, un poco de ganancia aunque sea sólo para bien comer y un buen caballo para solazarme recorriendo los caminos que se ofrezcan, sin artilugios mecánicos que aborrezco.

(Segundo Tiempo)¹

Others of Grau's characters who must live within society's bounds do not see themselves free of society by simply using its means to escape its restrictions. Since the truth of their circumstances is a participation in society, as well as a life which would be compromised by any participation in society as it is, the only means which they retain in order to remain true to themselves is rebellion.

Although it would assure them of positions of power the princesses of Conseja galante refuse to compromise their ideal of love by accepting political marriages to the disgusting men their father has chosen. They indignantly discuss their defense of integrity of character as good reason for their rebellion toward his mandate:

FLORINDA. --¡Bien hicimos en rebelarnos!

TODAS LAS PRINCESAS A CORO. --¡Rebelarnos siempre!

ANA MARIA. --¡Aunque nuestro padre el rey se destemple y riña!

HORTENSIA. --¡Condenarnos a esperpentos!

(Acto I)²

¹Ibid., p. 215. ²Grau, Conseja galante, p. 18.

Because of their unwillingness to compromise they can have no patience with the court life in which they are involved. Hortensia declares as fact, "Es ridículo todo lo que nos rodea," (Acto I)¹ for they can show no sympathy for the feelings of those who form the royal household. When the juglar complains of their lack of mercy, they refute him by openly acknowledging the greater importance they assign to their idealism than to representatives of the social structure they abhor:

JUGLAR. --Es que vosotras, princesas, no sois benévolas con nadie. Niñas apenas, y ya tan exigentes.
 ANA MARIA. --Te equivocas, juglar. Nosotras estamos llenas de benevolencia.
 JUGLAR. --¿Con quién, princesa?
 ISABELA. --Con nuestros sueños.
 (Acto I)²

In disgust with the decadence of Ildaria Eprontas takes more decisive steps to change his society. He declares that, since he has no materialistic designs in politics, he is in fact an outlaw in his own society. (Acto II, escena 2)³ In his devotion to his ideals he refuses to resign his post as prime minister. Instead, he decides to force change by revolting against the mores. He will begin a moral revolution through a merciless exposé of the scandalous dealings of Sonia because he knows sensuality is one thing the corrupt Ildaria can understand. (Acto II, escena 13)⁴

¹Ibid., p. 38.

²Ibid., p. 36.

³Grau, En Ildaria, pp. 192-93.

⁴Ibid., p. 221.

At the gates of heaven in La casa del diablo the woman called angel guardián calls for the revolution which she believes must come on earth. She shows no pity in her verbal abuse of those who defame and mistreat her for her outlawry. They have lived from the suffering which society causes--not to alleviate that suffering as she has done. Between her repeated singing of the first line of the revolutionary Marseillaise and the kicks and abuse of her fellows she defends the justice of her life in revolt:

MUJER. -- ... Tó lo que afanao en esta vida, que es mucho, ha sido pa los demás.

MARINERO. --¿Pa los demás?

MUJER. --¿Pa toos los desgraciaos que me han rodeao!

CAMARERO. --¿Para los desgraciaos o para emborracharte?

MUJER. --¿Emborracharme yo? (Canturreando.) Allons, enfants de la Patrie ... [author's ellipsis]

MARINERO. --¿Loca de remate!

CAMARERO. --¿De atar!

MUJER. --A la cárcel debíais ir vosotros por pasmaos, lame traseros de los que os llenan el pico, a costa de ser unos mansos y pasar por tó, como canalla que sois, al servicio de la gentuza que vive a costa de los parias de la Tierra, que eso sois vosotros, parias como yo, idiotas, pero con menos vergüenza.¹
(Estampa III)¹

Laura of Destino represents a movement whose goal also is violent overthrow of the ruling order. She feels it is responsible for the experiences which have turned her against it. As a baby her aristocratic parents abandoned her on the doorstep of a Swiss watchmaker. These foster parents doted her and gave her an excellent education; but she began to scorn the importance of money in their

¹Grau, La casa del diablo, pp. 100-01.

bourgeois lives as she advanced in humanistic studies. Her vain confidence in her superiority was augmented by wealthy men who flattered her as a beauty.

Satiation with the emptiness of such a life came after her marriage to an elderly but wealthy man. Disgusted with what she believed to be the rule of selfishness in society and with the waste of her life, she decided that both were maintained by others' hunger and poverty. Her resolution to rebel was produced by the very society which she calls nothing but organized barbarity whose sole value is utility. (Momento III, Cuadro 4)¹

Laura's conviction can brook no compromise. When Edmundo questions the motives behind her assassination of his father--a basically good man--, she reviles his abandonment of humanity in his accepting leadership of a corrupt society. In the midst of such decadence she considers rebellion the only effective way of improving life, of making it what she believes it can be. Revolt is her right, as well as her duty to humanity and to herself as an honest individual.

LAURA. --Se mató él antes cerrando los ojos a toda conciencia para sostener una política creadora de un mundo de parias y de autómatas, derramando, para imponerla, mucha sangre que valía más que la suya.

EDMUNDO. --¡Mi padre era un gran carácter!

LAURA. --¡Sin duda, y como yo soy otro gran carácter chocamos, y alguien tenía que caer!

EDMUNDO. --Tú eres una fatua rebelde.

LAURA. --La rebeldía es mi herencia.

¹Grau, Destino, pp. 213-16.

EDMUNDO. --¿Tu herencia?

LAURA. --Me la debieron transmitir en la sangre mis antepasados ignotos, que me echaron al arroyo dejando en mí su voluntad de conquistar sus ventajas y su sitio en la tierra con la espada y la guerra.

EDMUNDO. --Así fué el demonio que llevas dentro: rebelde.

LAURA. --Todos los mejoramientos del mundo se deben a los rebeldes.

(Momento III, Cuadro 4)¹

The idealistic Spanish youth who comes to join the revolt of En el infierno se están mudando repeats Laura's words. He justifies the rebellion as he, too, declares that all of mankind's progress is due to the efforts of rebels. (Retablo III)²

The learned men who instigated this rebellion consider it an enterprise of justice against a society that perpetuates itself at the cost of its members' suffering. Their ideal is for all to share the benefits of civilization and so assure its endurance. To them it is no more than just retribution to finance the revolt with a ransom secured from the kidnaping of Homobono, a man who has used the mechanics of the order to hoard its benefits for himself and deny them to others:

DON HOMOBONO. --¿Y van ustedes a arreglar el mundo con esa estricta justicia?

PRESIDENTE. --Mucho mejor; es decir, mucho menos mal de lo que está, si podemos.

DON HOMOBONO. --Escuchen. Yo soy hijo de unos pobres basureros. Nací en plena miseria. Mis pañales fueron la basura.

.

¹Ibid., p. 216.

²Grau, En el infierno se están mudando, p. 74.

--He vivido de mi trabajo y constante esfuerzo.
PRESIDENTE. --No lo dudamos. Dorar la basura cuesta mucho.

.
--¡No siga! Hay en la tierra muchos millones de seres que, ... han trabajado mucho más penosamente que usted, y sólo han encontrado la pobreza, la invalidez desamparada o la muerte por toda recompensa.

DON HOMOBONO. --¡Que hubieran sido más listos!

.
... Toda esa gente ... es la masa ... el sucio vientre necesario para que se sostenga la civilización.

ENMASCARADO PRIMERO. --Lo malo es ... que sin esa masa no se puede construir nada duradero.

(Retablo I)¹

When Homobono calls these men criminals they in turn appraise his ethics as nothing but a system for robbery. Their tactics need not be justifiable to him, and they reply with ironic contempt: "Es de una elemental estrategia lanzar ladrones contra ladrones." (Retablo I)²

Although the President has admitted the improbability of complete success with the words " ... mucho menos mal de lo que está, si podemos." (Retablo I)³, the rebels' sense of integrity compels them to continue. Their goal, in effect, is to destroy the paradox by which humanity's champions are outlaws and the robber is lord.

The reason for the unlikelihood of the realization of such a utopia lies in the limited mentality of the rest of society. Even after an apparent victory by the rebels, their intentions do not win the people's credence. The general attitude of the populace before the destruction and

¹Ibid., pp. 28-29. ²Ibid., p. 25. ³Ibid., p. 28.

propaganda of the revolution is cynicism because centuries of exploitation leave them no illusion nor hope for a better life. They seem ripe for renewed exploitation in their impassive belief that no leader exists who can free them of their lot.

Thus, the rebels seem no more successful than those who protect themselves from society or attempt to gain what they believe society denies them through ironic use of society's own methods. Just as they could never claim an absolute independence, those who rebel find they depend on society for the success of the rebellion. As Lotán's and Antonio's detachment changes none of society's attitudes because of their dependence on use of those attitudes as opportunity to gain semi-independence, the outright rebels seem equally limited in ability to effect change. After the prime minister's death Laura's group is insignificant before the numbers of mourners and offers of selfish condolence. The President, as well as Eprontas, is caught in the midst of a people unable to understand him because of their conditioning within the limitations which materialism and traditional decadence impose.

In the introduction of his muñecos *Pigmalión* burlesques his fellow man's propensity to be misled because of his inability to recognize his faults. The willingness of the play's personae to accept the puppets as real humans makes the sarcasm doubly sharp.

Since he is best at recruiting and unifying men to serve the state or an ideal, Captain Araña boasts to them that he is a part of every important enterprise undertaken by man. Then Pígmalión explains to the human admirers that Araña's accomplishments are international disputes and an ever replenished supply of troops for slaughter in battle. He comments sarcastically, "Como ven, es un benemérito de la patria. Las madres de su pueblo, le deben estar muy agradecidas." (Acto I, escena 3)¹

Pígmalión presents Periquito entre ellas, Tío Paco, Mingo Revulgo and Pero Grullo as other popular types. Periquito is especially liked by women because he is handsome, vain and an amusing but stupid rogue whose gossip compensates for an intellectual incapacity. Tío Paco always is popular with audiences because he distrusts, cheapens and vulgarizes everything.² Mingo Revulgo gains added verisimilitude when Pígmalión confides that he permits him to act as his cashier and treasurer, for he worships money and "... al sol que más calienta." (Acto I, escena 3)³ Pero Grullo is the spokesman for the rest of the puppets who accept his pompous mouthing of the self-evident as authority and wisdom.

When Pero Grullo's nonsense wins the foolish impresarios, the satire on man's limited and easily deceived

¹Grau, El señor de Pígmalión, p. 65.

²Ibid., pp. 65-67. ³Ibid., p. 67.

reason becomes more pointed. Pigmalión continues the satire by commenting that, if his puppets should ever free themselves and form a government, Pero Grullo would be its head:

PIGMALION. --Mis muñecos, están muy bien representados en todas partes, aunque en el reparto de mis farsas lleven nombres españoles.
 PERO GRULLO. --(Muy grave.) En todas partes cuecen habas.
 EL TIO PACO. -- ... Sí, que las cuecen.
 DON JAVIER. --Muy bien hablado.
 DON LUCIO. --Pero qué oportunamente intervienen esos muñecos.
 DON OLEGARIO. --No se puede llegar a más.
 PERO GRULLO. --(Adelantando un paso, alzando la diestra con solemnidad, hablando y accionando con mucha propopeya y formando una rosca, con el índice y el pulgar.) Y si en todas partes cuecen habas, es porque en todas partes hay habas.
 PIGMALION. --Este señor fantoche, Pero Grullo, es el talento más seguro, agasajado y reconocido entre mis muñecos. Todos le admiran y le consultan. Es la mayor autoridad entre ellos, y si un día se emanciparan y formasen Gobierno, sería él jefe de ese Gobierno.

(Acto I, escena 3)¹

The weakness of limited reasoning is satirized again in a representative of man's intellectual accomplishments, Dr. Mondor of Tabarín. In a burlesque comedy routine Tabarín makes him appear ridiculous as his straight man. As he does this he also demonstrates both the limits of man's intellect and the limitation which his reason imposes on his considerations:

MONDOR. --Eres la tontería máxima.
 TABARIN. --¿Máxima? La tontería no tiene límites: es infinita. Pongo a la humanidad por testigo. Y ahora, gran Mondor, voy a hacerte las preguntitas de costumbre.

¹Ibid., p. 68.

--Vamos a ver, insigne sabio, si sabes contestarme esta sencillísima interrogación.

.
--¿Qué hay más pequeño que la boca de una pulga?

MONDOR. --El átomo.

TABARIN. --¡Eso no es contestar!

.
... El átomo es mucho más pequeño que un milésimo de pulga y no puede ser objeto de una comparación en este caso. En la boca de una pulga caben Dios sabe cuántos millones de átomos y ni los sabios como tú conocen todavía bien lo que es un átomo. ¡Camelos no! Ni teorías tampoco. Te pregunto cosas tangibles sabidas por todos y que pueden comprobarse fácilmente. ¿Qué hay más pequeño que la boca de una pulga?

.
MONDOR. -- ... ¿Es qué?

TABARIN. --¡Lo que hay dentro de ella!

MONDOR. --¡Eres un completo imbécil!

TABARIN. --No hay nada completo en este mundo.
(Acto I)¹

Reason becomes a curse as men use it unwittingly against themselves. Whether it keeps them in ignorance about the conditions of their surrounding circumstances or accepts the leadership of a Pero Grullo or Captain Araña, it is dangerous. To men like the President, like don Telesforo (who refuses to part with his weapon for peace because of his certainty that it would be misused) and like the puppet Urdemalas (who plans escape because of his resentment of his enslavement and Pero Grullo's authority) the implementation of that limited reasoning is the torturing evidence of their impotence against it.

Added torment comes to those who realize that, besides the limitations which their fellows impose upon them, they cannot escape the limitations of their very

¹Grau, Tabarín, pp. 125-26.

nature--the physical prerequisite to life. This, too, impedes the realization of the projects which their reason proposes as the means to attain whatever ideal they have conceived as necessary to live with integrity. Instead, they are led into an inevitable quandary of resentment toward their own nature.

It is for this reason that Pigmalión scorns the human body. His goal is to become a new Prometheus by creating a superior race of humanity; and he confides that his troublesome and folly-ridden puppets' bodies are identical to the human constitution only because they represent a necessary step toward that goal. When he has overcome this defect, he will rid himself of these inferior creatures. (Acto I, escena 2)¹

The nausea of the esposo in La casa del diablo results from his tormented recognition of the power of selfish, carnal considerations over his mind. His reasoned project to escape the corruption of a decadent society only could seem useless before this reminder of the susceptibility of dispassionate reason to a biological drive. For this reason he recalled the event as "¡El colmo de lo absurdo!", (Estampa III)² and in anguished disgust he described his and humanity's hopeless lot:

Soy, pues, lo contrario de lo que creí ser. Soy un

¹Grau, El señor de Pigmalión, p. 57.

²Grau, La casa del diablo, p. 108.

débil, ¡un anormal!

· · · · · ¡Y la psicología toda, una quimera! ¡El hombre no
se conocerá nunca y la humanidad entera está loca!
(Estampa III)¹

The deformed Florencio of Entre llamas hates nature for placing his intelligence and sensitive spirit in his defective body. He loves his beautiful and innocent sister-in-law Veneranda, who slowly realizes she does not love her husband Daniel. Florencio knows that Miguel, an attractive and successful musician, also loves her. When Miguel exhorts him to suppress his love for her in respect to familial duty, Florencio irately complains of the injustice of nature which rules him:

... en mi deformidad late un rencor profundo a la naturaleza, tan torpe a veces. Tengo demasiada conciencia para sentir esas piedadades que usted invoca. ... ¡Nada tiene piedad en el Universo! Yo estoy tan destrozado, que al moverme, un dolor constante me recuerda, ¡ay! que soy un acreedor siempre de esa naturaleza. ¡Hasta las pasiones más nobles, son grotescas o monstruosas en mí!

(Acto II, escena 2)²

Nature has given Florencio the intellect and passions of a man, but in deforming him it has denied him even the physical pleasures of his humanity. It gave Veneranda the beauty to overcome his reason, but it destined her for the physically normal but undeserving Daniel. (Acto I, escena 4)³ Now that she recognizes her desire for strength of character in a man, the arrival of Florencio's equal in

¹Ibid.

²Grau, Entre llamas, p. 62.

³Ibid., pp. 17-18.

character but his superior in constitution in Miguel seems more evidence of nature's unjust cruelty. Nothing can compensate for his torment, especially not the wealth he knows he will inherit from his mother. In his resentment toward his nature he hates her for giving him life:

AMALIA. --¡Habla, explícate! ¿Qué te he hecho yo para que cada día me odies más?

FLORENCIO. --¡Ponerme en el mundo y darme una vida que no te pedía!

AMALIA. --¡Hijo! ¡Hijo! ¿Quién como tú, adorado por tu madre, con una fortuna sobrada para vivir a tu antojo?

FLORENCIO. --¡No hay fortuna que compense mi vida de tormento, frente a la de Daniel, tan feliz hasta ahora!

(Acto III, escena 2)¹

The mind by which Florencio recognizes that he is grotesque cannot forget the experiences which convinced him that his tormented involvement in nature is evidence of its lack of justice and sympathy. He explains to his mother that, since his thought is based on memory, he will never think without renewing the past torment which led to his conviction:

FLORENCIO. --¿A qué engaños? Yo no tuve, desde que empecé a ser hombre, el vago consuelo de un cielo lejano, reparador, como una quimera infantil. ... El primer día que ... después de una copa de vino, me trajeron el olvido de mí mismo y requebré a una moza humilde, rubia y guapa, criada de la fonda donde yo estaba, y uní al requiebro un conato de abrazo, recibí en rostro burlas, y cuando fui a castigarlas, detuvo mi ira una lástima reflejada en la doméstica. Una lástima, terriblemente humillante para mí, inspirada por mi debilidad, por mi imperfección grotesca.

AMALIA. --No te tortures, no te mortifiques ... Piensa ... [author's ellipsis]

FLORENCIO. --Pensar es recordar ... todo ... no se

¹Ibid., pp. 91-92.

borra nunca de mi memoria aquella lástima que vi reflejada, en los ojos de la servidora. ¡Una mujer generosa para todos menos para mí!

(Acto III, escena 2)¹

To individuals like Pigmalión and Florencio the two sides of man's nature seem hopelessly incompatible. Full acceptance of either is just as much an abandonment of integrity as would be compromise. A few, however, still find means to attempt self-preservation--one being the escape to madness.

Elda of El hijo pródigo considers sanity in her life to be unmerited punishment. She endures a double suffering from the sterility of her marriage and her secret passion for her stepson Lotán. Her reason has allowed her to remain true to her sense of duty, and she has remained faithful to her aged husband while attempting to play the role of mother to Lotán. It was she who encouraged him to leave his father's home in search of the life he could not have there. After his return, she again denies her instincts as she watches him depart once more--this time in company of his lover Gemarias. Elda becomes so distraught that she frightens her servant, Hamir, and borders on madness:

HAMIR. --Temo por tu juicio, ama mía.

ELDA. --Teme más bien por mi cordura. Mi juicio es mi castigo.

HAMIR. --Tus ojos giran desorbitados, como de loca.

ELDA. --Todos los días mueren mujeres, Hamir. Racimos de mujeres y enjambres de animales. A cientos de miles en la tierra perecen por momentos. ¡Corto es el tiempo de las criaturas!

HAMIR. --Vuelve en ti, Elda. Sé más fuerte que tu dolor.

¹Ibid., p. 97.

· · · · ·
 ELDA. --¡No podré! ¡Toda mi vida se aparece ante mí
 como un martirio sin término ni esperanza!
 (Jornada II, escena 22)¹

Madness was the kind escape from the torment of the three viejecitas locas of Los tres locos del mundo. As refined and intelligent young brides they watched their husbands drown while on their honeymoon. Unable to accept such devastating proof of the physical limits of their nature, which kept them from even the attempt at the life of their idealizations, they became insane. With an understanding which would apply to Elda's distraction as well, the director of their asylum describes their madness as "para ellas como hubiera sido la muerte: un alivio definitivo." (Retablo II, escena 5)²

To nullify their torment the three women escaped to the delusion that they are the powers of Destiny, Illusion and Death, for to them physical existence is meaningless. The women can find contentment now in their belief that they no longer are human, no longer bound by their physical nature and so no longer subject to the discord inherent within the circumstances of their existence. They can act with a feeling of integrity because of their evasion of the recognition of their final insignificance as human individuals.

¹Grau, El hijo pródigo, pp. 230-31.

²Grau, Los tres locos del mundo, p. 54.

When not avoided in madness the torment of this realization can lead to quite a different act to preserve integrity. Just as some could not escape life in society and felt compelled to revolt to maintain their integrity, these revolt against the order of an incomprehensible universe in their idealization of Satan.

The intellect which conceives creativity, beauty or human dignity and believes them truth, cannot deny the evidence of man's frailty and insignificance. It cannot understand the apparent fickleness of a universal order which would tolerate the existence of man as the eternally abandoned pawn in an objectless game. Such a man feels out of harmony with the universe of which he is a part.

Although he does not rebel against God, Asael in El hijo pródigo describes the anguish of those who do in his realization of God's incomprehensibility:

Cuando El cierra su corazón, sólo podemos ver su inmensidad, y entonces nos perdemos, nos ahogamos de espanto en nuestra pequeñez miserable. ¡Un grano de arena se convierte en gigante para el hombre! ¡Viene un miedo tan grande a mi alma, que me ahogo de angustia, al verme más frágil que la hormiga en la infinita vanidad del mundo y de los espacios!

(Jornada I, escena 4)¹

Asael always has attempted to live as God's humble and charitable servant, but he cannot comprehend his God's attitude toward him. Of his two sons one is a dispassionate arch-materialist, and the other is a dreamer. His

¹Grau, El hijo pródigo, p. 42.

first wife died insane; and he himself feels condemned to madness as a consequence of his sufferings. His marriage with Elda is sterile; and her attempts to dissuade him from his gloom with hopes for children are fruitless. His aged body is proof to him of loss of hope for future happiness. He cites Job to the effect that mortal man is short-lived. Past days never return, and that which is lost in the past cannot be substituted. (Jornada I, escena 4)¹ All Asael can expect is continued decay and death.

For the same reason the esposo of La casa del diablo concludes that every human effort is useless. To him man seems the unpitied victim in a universal game. No matter what the cost of the accomplishments of the entire human race, they are meaningless because every human shares in the insignificance of a physical nature subject to eventual annihilation. Made to the accompaniment of music enjoyed by pleasure seekers in the ship's luxurious salons, this declaration produces a sobering effect when, at its end, that music abruptly stops:

Todo lo que se hace de fuerte y grande en el mundo, desde este barco maravilloso, lleno de boato y refinamiento, donde no falta detalle y desde donde podemos comunicar en seguida con todo el planeta civilizado, hasta al más modesto sistema filosófico convertido en religion, o conquista científica, cuesta mucha sangre y muchas vidas. Asusta recordar los millones de hombres víctimas de los autos y aeroplanos durante y después de inventados. Y a la postre, un día se enfriará la tierra, y todo este grotesco fenómeno de la humanidad, será en el infinito, algo tan inútil, con su saber, sus

¹Ibid., pp. 45-46.

religiones, sus ideas, sus ambiciones, sus dolores y sus placeres, tan inútil como algo que no ha existido nunca. Un hecho insignificante en el tiempo, nada, absolutamente nada, en ese eterno juego de los universos pavorosamente inmensos. (Extínguese la música.)

(Estampa II)¹

This insignificance is demonstrated in Los tres locos del mundo in man's government by the whimsical eternal forces personified as Destiny, Death and Illusion. Even while on vacation, they are sent into the world to disrupt men's lives, to mislead them and to destroy them. Their acts seem aimless. They plan a fatal fight between two cousins and close friends (Retablo I, escena 7 and Retablo III, escena 10)², and they cause a series of deaths and wasted lives throughout the play.

To emphasize man's ignorance of his purpose and his subjection to caprice these personifications also are depicted with such characteristics. Destiny admits their ignorance. When Illusion boasts that it was her power over men that made a false world seem true to the viejecitas locas, Destiny counters with the statement that they have no idea of what a true world is either. (Retablo II, escena 9)³ Their knowledge is just as limited as man's. They can discuss nothing beyond their function within the machinery of the universe. They see themselves and the devil as parts

¹Grau, La casa del diablo, p. 61.

²Grau, Los tres locos del mundo, pp. 35-36 and 94-95.

³Ibid., p. 65.

in a dispassionate, universal instrument of destruction:

EL DESTINO. -- ... Como veis, todo se sucede en la tierra y en el Universo con precisión matemática.
 LA ILUSION. -- ... Juegas con las criaturas tan ágilmente como yo con las ideas y las ficciones.
 EL DESTINO. --La precisión en la mecánica del mundo es indispensable, por eso eres tú tan necesaria, Ilusión.
 LA MUERTE. --Es el lubricante ideal de la gran máquina del Cosmos, como la llamé el Diablo ...
 EL DESTINO. --Y tenía razón. Sin el óleo armoso de sus quimeras, las cosas no irían tan bien.
 (Retablo III, escena 10)¹

Their circumstances seem inescapable. Like Charon of La casa del diablo the three are given no rest from their tasks. Death and Illusion complain that they must work while on vacation, but at the same time they admit that complaint is useless. Referring to an unidentified, superior they, Death reflects, "Es inútil quejarse. No van a reformar el Cosmos, para darnos gusto." (Retablo I, escena 3)²

Death is the only contented one of the three. Unlike Destiny and Illusion he never feels dissatisfaction from lack of fulfillment. Illusion, on the other hand, complains that she is never permitted enjoyment; and Destiny envies Death's marriage to Life--an apparently perfect and fruitful union. Both Destiny and Illusion feel that they are condemned to an eternal sterility because they cannot imagine that they ever will be permitted to marry.

The implications concerning man's hopeless situation are underscored when Illusion and Destiny lament their inability to engender children only to be reminded by Death

¹Ibid., p. 96. ²Ibid., p. 23.

that any such offspring would be his victims. (Retablo I, escenas 3-4)¹ Even these eternal forces which are so free of compassion toward men, both assure and share man's meaningless existence within a universe whose machinery they witness in a forced participation. Even they cannot hope to understand the machinery, its beginning, nor its end.

Because of the apparent insignificance of such an existence a revolt against the order of the universe is undertaken in the play. Since the central characters are personifications, the rebel is Satan. He feels it unjust that men despise him because misguided Illusion is the source of evil in their lives. He believes, like man, that life is not what it could be. He scorns Illusion for enticing him into his previous, hapless revolt against God and for her machine-like, unquestioning performance of her function. He is too discontent to be satisfied with the scapegoat's role into which he has been tricked and shows contempt for the role of marriage played by Life and Death. In order to supply such a husband with billions of deaths for his consumption she must live in constant infidelity. (Retablo I, escena 4)² In disgust with their blindness the Devil calls Death "el mayor cornudo del Universo;" (Retablo I, escena 4)³ and he characterizes Illusion as an empty-headed, devouring monster. (Retablo I, escena 4)⁴

¹Ibid., pp. 23-29.

²Ibid., pp. 27-28.

³Ibid., p. 28.

⁴Ibid., pp. 27-28.

The same feeling of being the unpitied victim of unequal odds is encountered in La casa del diablo's esposo, who comes to take Satan as man's champion. He considers man's life on earth "este leve fenómeno del vivir, en un cosmos presidido por un poder negro para el hombre."

(Estampa II)¹ Failing to find evidence of anything but God's antagonism toward man and his accomplishments, the esposo regards Satan as man's true hero and laments that contemporary men no longer believe in him. St. John's and St. Paul's declarations of God's beneficence astound this doubter, and in honesty to his knowledge of life he defends before them his belief in the Devil's value for men. Before the gates of heaven he dares to deliver evidence of God's enmity toward humanity:

ESPOSO. -- ... hoy el demonio no pasa de ser un rebelde más, un inadaptado que, de existir, sería el gran amigo del hombre superior.

PABLO. --Eso es un error profundo, de toda una literatura terrestre.

JUAN. --El Diablo es un resentido y un descontento de sí mismo.

PABLO. --Y por eso enreda y deslucen con la duda los grandes pensamientos, y envenena los sentimientos nobles, aterrando y desmoralizando al hombre con el fantasma de un Dios despiadado y negro.

ESPOSO. --Para nosotros el mito del Diablo es la ciencia y la rebeldía.

JUAN. --El saber es sólo divino.

PEDRO. --Sólo la rebeldía por el bien ajeno, la rebeldía generosa, proviene de Dios.

ESPOSO. --¡De Dios!

JUAN. --Dios ha estado siempre con los grandes rebeldes ávidos de justicia.

ESPOSO. --Pues esos rebeldes están casi siempre dejados

¹Grau, La casa del diablo, p. 59.

de su mano y suelen pasarlo muy mal, a pesar de que a ellos se debe todo el progreso del mundo, cuyo avance detienen y estancan todos los adaptados insatisfechos.

(Estampa III)¹

The esposo's attitude toward God becomes a characteristic of the creator, godlike figure of Pigmalión. The puppets, man's representatives, share a hatred and terror for his harsh discipline. After applying physical punishment to Juan el tonto for insolence, Pigmalión explains to the impresarios the necessity for his actions and acknowledges the hatred which his creations feel for him:

Les aseguro a ustedes, que esto que pasa está fuera de programa y no es una comedia, sino una realidad. Mis muñecos me odian, me hacen rabiar cuando pueden, y necesito castigarlos y tenerlos muy a raya.

(Acto I, escena 2)²

The inspiration for the revolt against Pigmalión comes from Urdemalas, the most intelligent of the puppets. Described by his maker as the most humanlike of his creations, it is he who leads the others in the escape. When their capture seems imminent, he reveals that he plans to destroy Pigmalión. Otherwise, their master will destroy them in his pursuit of a superior race. Urdemalas explains that he will use the evil he sees condoned in the order of the universe against itself. The murder of the godlike Pigmalión will be the first step in a project to purify the world of the chaos that is so heedless of life:

¹Ibid., pp. 125-26.

²Grau, El señor de Pigmalión, p. 61.

URDEMALAS. -- ...¿Qué desea Pigmalión? Dominarnos.
¿Qué queremos nosotros? Ser libres. ¿Quién es el
fuerte? El. ¿Y los débiles?

LUCAS. --Nosotros, por desgracia.

.
DON LINDO. --¿Y qué hacemos?

URDEMALAS. --El mal ... [author's ellipsis] Hagamos el
mal, purificador mal, justo mal. ¿Qué ha hecho
Pigmalión con nosotros? Hacernos muy mal, de puro
querer ... La prueba, que prepara otros muñecos
mejores, que, cuando estén acabados nos sustituirán
y nos destruirán. Al mal, pues, mayor mal. Des-
truyamos a Pigmalión aquí mismo, antes que un día
nos destruyan a nosotros.

POMPONINA. -- ... ¿Pero cómo lo destruimos?

URDEMALAS. --Intentando el desorden y el caos en
nuestra grey, mejores que la injusticia. Del caos
de arriba--salieron esta condenada luna que nos
joroba esta noche y las estrellas. Mientras duren
éstas que hay, tan viejas, no podrán salir otras
mejores. Hagamos el mal, el mal, purificador mal
... [author's ellipsis]

(Acto III, escena 6)¹

Urdemalas becomes a personification of Satan in this
microcosm. He has established friends and accomplices
everywhere and plans to lead a worldwide revolt. He fore-
sees an easy victory, for in his plan to use evil already
predominant he considers the world a gun loaded against
itself. This role as Satan is confirmed when the irate
Pigmalión does encounter the escaped and indignant champion
of human life and greets him with a curt "¡Hola, Mefisto!"
(Acto III, escena 9)²

Vindication of Satan is presented again in Las gafas
de don Telesforo. The Devil appears in order to dispute
his decision to use illusion to make life more bearable for
humanity. He maintains that Telesforo would impoverish its

¹Ibid., pp. 123-24. ²Ibid., p. 129.

possibilities for his struggle with God for men's souls. When the despondent Telesforo refuses to abandon his proposal, the Devil claims that it was he with his use of illusion who inspired past heroism in the human spirit. Because of that greatness he is unwilling to share his power with one whose rose-colored lenses could produce the ataraxy of a pleasant Pyrrhonism:

DON TELESFORO. --Los hombres no somos más que la parodia de un Dios desconocido, al igual que los monos son la nuestra.

DIABLO. --Conmigo sofismas, no. Todo lo más brillante de la humanidad, todo recuerdo perdurable, se debe a mí: desde el pecado de Eva, a la tragedia actual del mundo. Y esa Juana de Arco y ese Don Quijote que tiene usted ahí, representados en juguetes, no hubieran actuado, si yo no los hubiera impulsado.

DON TELESFORO. --Les impulsó la ilusión.

DIABLO. --Que yo les infundí, alucinando al uno con el espejismo de ideales nobles y fingiéndome una voz de Dios, a la otra.

DON TELESFORO. --Lo cual no deja de ser una repugnante estafa.

DIABLO. --¿Hay mayor estafa que la vida insípida sin la locura?

(Rato III)¹

The Devil represents man's rebel champion before the universe of which he can know nothing but the machinery to which he seems limited to form a part.

Success, however, is inconceivable. It is beyond man to imagine success for an enterprise which would reverse or overcome the indiscernible principles and ends upon whose unapproachable motivator he depends for the only existence he knows. The detested limitations which cause the revolt also

¹Grau, Las gafas de don Telesforo, pp. 151-52.

foreordain its outcome of resentment and make blasphemy meaningless.

In Los tres locos del mundo the Devil must concede such a defeat. In the final scenes of the play Illusion, Death and Destiny visit a cemetery to consider the results of their mission. The Devil encounters them there and declares that he is no longer subject to their powers. Sickened by the fact that each of his attempted gifts and inspirations to man has been ruined senselessly by the three mad powers, he has tendered his resignation to the supreme power. El Invisible has permitted him to enter exile.

The Devil continues to explain his realization that his situation is as hopeless as man's. Illusion caused his ruin by promising to divide creation for him. She did not tell him that he, like man, would be unable to oppose his will to that of the pre-existing powers whose madness he sees proven in their absurd confusion of geniuses, heroes, fools and cowards in the graveyard. Furthermore, the powers have robbed him of his power over man, who no longer fears him and even laughs at the suggestion of his existence. With his power so negated, he insists on accepting exile and the termination of his exercises in meaninglessness. The uselessness of all but resignation to him is emphasized by the three powers who end the play skipping like lunatics from tombstone to tombstone. (Retablo IV, escena 2)¹

¹Grau, Los tres locos del mundo, pp. 110-13.

The fate of the struggle has been evident since the first scene of the play. Even then the Devil complained that El Invisible would never cease to use his unfair advantage to spoil his plans. (Retablo I, escena 1)¹ The decision announced in the cemetery is an honest recognition of his situation--relegation to inferiority with no capability to comprehend the motives nor to gain the coveted freedom of his superior. He submits to the circumstances to which the three powers acknowledge subjection and describe as incomprehensibly whimsical. Since they share his limitations, they cannot comprehend for themselves a function in the universe other than that of manipulated machinery. To do otherwise seems the delusion with which they must slavishly afflict and, consequently, pity humanity:

EL DESTINO. --¿Qué supone esta mínima aventura para nosotros, tejedores invisibles de toda la vida terrestre?
 LA MUERTE. --Menos que una gota de agua para el mar.
 ...
 LA ILUSION. --¿Quieres despedirte de tus últimas víctimas, hermano Muerte.
 EL DESTINO. --Total, seis muertos en esta aventura.
 LA MUERTE. --El Invisible no me ha obligado a trabajar mucho.
 LA ILUSION. -- ...¡Aquí yacen las tres viejecitas locas!
 LA MUERTE. --¡No creí llevármelas tan pronto!
 LA ILUSION. --Tenían cuerda para rato, sostenidas por el delirio con que yo las embriagaba.
 EL DESTINO. --¡El Invisible altera todas nuestras previsiones!
 LA ILUSION. --¡Cierto! Es siempre sorprendente e impenetrable. Sólo esos pobres humanos alucinados por mí se atreven a intentar entender y prever sus decisiones.

¹Ibid., p. 17.

LA MUERTE. --¡Una ilusión más de esa pobre gente de la tierra!

(Retablo IV, escena 1)¹

The same incomprehensible relation of inevitable inequality is presented in the Devil's attempted struggle with God in Las gafas de don Telesforo. During his unsuccessful attempt to dissuade Telesforo from his proposed use of illusion the Devil interrupts the conversation to complain to God about exercise of unfair advantage in turning the unwitting Telesforo against his dreams for mankind:

DIABLO. --Y por una ilusión árida y rígida, sacrificas usted la ilusión flórida y vital del amor y del poder.

DON TELESFORO. --Sí.

DIABLO. --(Mirando a lo alto). Tu poder es tan infinito, Señor, que te filtras cuando quieres, hasta en las más incrédulas almas.

(Retablo III)²

Later the Devil tries again to win Telesforo by keeping his estranged wife Violante from returning to him. When she does return and even agrees to wear her husband's rose-colored glasses, the Devil once more blames God's use of unjust advantage to foil him. (Rato III)³

When Pigmalión apprehends his escaped puppets, he plays the unfavorable depiction of a despotic and whimsical god who possesses all the rights at an imagined Last Judgment. Instead of saving his creatures suffering by making

¹Ibid., p. 108.

²Grau, Las gafas de don Telesforo, p. 152.

³Ibid., p. 155.

them perfect, he seems to have created them imperfect to be his slaves and playthings. His power of life and death is both inescapable and incomprehensible to their limited understanding and physical nature:

PIGMALION. -- ... ¡Cómo tembláis! Si no fuese porque, a pesar mío, tengo muy halagada la vanidad al ver lo bien que os fabriqué y la vida que os he dado, ya os hubiera hecho trizas a todos ... (Restalla otra vez, con fuerza, la fusta en el aire. Se acentúa el tembleteo de los muñecos, entre chirridos prolongados de resortes y muelles sacudidos.) Hay miedo, ¿eh?

URDEMALAS. --(Que es el único que no tiembla.) Regular nada más.

PIGMALION. --¡Hola, Mefisto! ¡Esta escapatoria debe de ser cosa tuya, ¿verdad?

..
--Pues creí que te habría dado más listeza. Rebelaros contra mí es tan inútil como escaparos. Yo soy el hombre, el fuerte, el amo, el creador. Vosotros sois mis juguetes, mis peleles, mis bufones ... [author's ellipsis] ¡Nada! ¡Tan míos sois como esta fusta con que os azoto! (Dales otro latigazo. Menos Urdemalas, quéjense todos, doloridos, arri-mándose más a la pared.) Yo haré muy en breve algo mejor que el hombre; pero vosotros no sois todavía más que polichinelas de mi teatro, capricho ingenioso de mi fantasía y habilidad de mecánico, esclavos míos, en fin. ¡Sois un prodigio, y no sois nada!

(Acto III, escena 9)¹

Pigmalión's flaw is that he, too, is a man. Even he who has assumed the apparent functions of a god is bound to the circumstances of every man, as Urdemalas reminds him:

URDEMALAS. -- ... Tanto orgullo y eres un efímero, y acabarás también en nada, como todos los hombres.

PIGMALION. --¿Qué sabes tú, monigote, qué hay después de la vida?

URDEMALAS. --Y tú, ¿lo sabes acaso?

(Acto III, escena 9)²

¹Grau, El señor de Pigmalión, pp. 129-30.

²Ibid.

The vain puppet Pomponina also has delivered this reminder to her master. She refuses to show any gratitude for his creation of her beauty. Since Pigmalión told her that God was his creator, she knows that He is her creator as well. Her spiteful observation that "si a ti no te hubiera hecho Dios, tú no me hubieses podido hacer a mí" (Acto I, escena 4)¹ emphasizes the limitations of this feigned god. She, herself, is the reminder repeated later by Urdemalas that his is the inferior and limited nature with which he is dissatisfied and is attempting to replace.

The inferiority of limitation to physical existence within the machinery of the universe is brought to bear again when Pigmalión is murdered by his puppets. Having ordered them to return with him, he is shot by Urdemalas. In a satire on the incomprehensibility of existence Urdemalas then explains to his confused companions that Pigmalión's mainspring has stopped. All but Juan el tonto leave, and the dying man begs his aid. All the while uttering his only word--cu cu--, the machine-man dispassionately murders his master with brutal blows and then follows the others. (Acto III, escena 9 and escena última)²

Again both the rebel against the false god as well as Pigmalión--the dissident toward the real God--, are defeated by dependency on their foreordained situation of limitation and inferiority. Pigmalión suffers the bizarre

¹Ibid., p. 75. ²Ibid., pp. 130-35.

but inevitable death to which his nature condemns him. Although Urdemalas is free, he is an imperfect creation of physical nature and subject to deterioration. He is still a machine whose only mechanic no longer can provide the maintenance it will need. His independence is as false as was that projected by Pigmalión and the devils.

Like rebellion, appeal also is useless. The overworked Charon of La casa del diablo complains bitterly about the pitiless God who provides him with only a dilapidated motor boat to ferry millions of corpses. When it fails to operate, he is obliged to leave them piled on the shore of the Styx. His request for better equipment denied, Charon appeals as a dead man to be judged and so released from his task; but St. Peter silences him without pity. Charon decides his complaints of abandonment and misuse are worthless, for the Christian God apparently cannot be sated with death. (Estampa III)¹

The intellect capable of conceiving a challenge to the universe ultimately must concede to the evidence of man's limitations and so commit him to even greater anguish. The best man's intellect can do is provide him with the torment of the evidence of his imperfect, double nature. Grau explained that:

El hombre es insondable y también una contradicción de marca, ya que posee, temporalmente sólo, un cuerpo limitado y un pensamiento inaprisionable, con ansias ilimitadas, sujeto a lo reducido y fugitivo de la carne,

¹Grau, La casa del diablo, pp. 91-92.

aunque pueda provenir de funciones de esa misma carne tan absurdamente despreciada, a pesar de ser y de haber sido la sustancia viva de algunos bellísimos y racionales animales humanos.¹

He also wrote that man's intellect makes him hate himself for his inability to know absolute truth, thus depriving him of the consolation of God.² In making man his own tormented prisoner the intellect that tells man his fate is inexorable is faced with the dilemma of self-denial:

Nosotros somos fatalmente prisioneros de nosotros mismos. Bullimos, confinados inexorablemente en la cárcel infranqueable de nuestro propio y personalísimo ser; no podemos salir de él nunca, en la tierra, muriéndonos solos, por acompañados que estemos. Y el pensamiento ... nos recuerda el abismo insondable entre nuestro deseo y nuestro poder ... En cuanto a nuestro espíritu ... puede influir y durar siglos en la memoria y en la atención de unos cuantos y sobrevivir a nuestro nombre individual; pero ... es tan pasajera la obra como la especie culta, y lo que tiene de limitado ... deja inédito mucho de nuestra alma, sedienta y movable ... y no nos da fatalmente a una posteridad inacabable. Todo lo que no sea un "asiento celeste", poseer a Dios "en lo eterno", está muy lejos de satisfacernos. Volvemos al capital y angustioso punto de partida, al gran lugar común: "ser o no ser". Hamlet o el hombre siempre redívivo, con todas sus debilidades, manifiestas o latentes ... sin buscar en sí mismo las energías para ahuyentarlo. ... Si no somos, ¿qué nos importa un ser fugaz, prisionero de nosotros mismos, y tan limitado en el tiempo como la vida de cualquier pobre bestia?³

This is the anguish of Florencio. It is his recognition of the contradiction within his dual nature which makes his suffering all the greater:

Estoy condenado a devorarme yo mismo, sin remedio.

¹Grau, "La psicología de don Juan," pp. 37-38.

²Ibid., p. 37.

³Grau, Unamuno, su tiempo y su España, pp. 69-70.

Para acabar de ser conmigo, madrastra la naturaleza, me dió una exuberancia de espíritu y una inteligencia que acabaron de agobiarme, porque a mayor conciencia, mayor angustia.

(Acto II, escena 2)¹

To acknowledge the impossibility of attainment of compatibility of nature and thus integrity for man or to continue the campaign he knows doomed and productive of great suffering is the dilemma of the rebel President of En el infierno se están mudando. His mental conflict is visually and audially represented by his argument with the three Parcae, to whom he defends his attempt to end injustice, crimes against humanity and increasing poverty. He tries to dismiss them by calling them "mitos inválidos, carcomidos por los siglos, sin ningún valor efectivo" (Retablo III)² They discount his scorn by stating simply, "¡El que no tiene ningún valor eres tú!" (Retablo III)³ They call him a Quijote because his project must end in tragedy. He is urged to abandon his attempt to reform the world, for the gods still rule and soon will bury him. After death he will be unknown--the fate of every man.

These mental representations go on to clarify that there is no pre-existing truth in the world. For that reason the fruit of Eden's tree was forbidden. The more a man knows, the more he must suffer.

¹Grau, Entre llamas, p. 59.

²Grau, En el infierno se están mudando, p. 92.

³Ibid.

To the President's protest that it is more worthy to die in failure than to live in a black hole, the Parcae reply that his destiny is inescapable. They ask him to invoke Reason, but he observes defiantly that man's greatest accomplishments are due to challenge of reason. He explains that this is the basis for his faith that one day frail man will reach the stars and perhaps even rule the universe. The Parcae remind him of the limitations of his imperfect nature. They declare that man still will not reach what he needs most--God. Despite the President's affirmation that man has found God in himself, they deride him as mad because he will fall inevitably to their scissors. At this the President's reason can proceed no further, and the representations abandon him to the anguish of his thoughts. (Retablo III)¹

The honest intellect cannot avoid disappointment. It must admit the evidence of the limitations and frailties of man's nature. In La señora guapa a simple farewell proves to be a much more open admission of man's insufficiency than was the President's personified debate:

TILITA. -- ... Quede usted con Dios.

SEÑORA. --(Completamente dueña de sí misma). Yo no tengo más Dios que yo misma.

TILITA. --¡Pues tiene usted un pobre Dios! ...

SEÑORA. -- ... Esa infeliz, no es tan tonta como yo me figuraba.

(Acto II, escena 9)²

¹Ibid., pp. 93-96.

²Grau, La señora guapa, p. 178.

After another moment of reflection the señora dismisses the thoughts from her mind. With her "Bah ... [author's ellipsis] en el fondo todo es pura superstición y casualidad" (Acto II, escena 9),¹ she temporarily escapes the anguish which the concession of her insignificance brings. Man can go no further than replacing God with himself, but the substitution proves worthless. He is faced with the dilemma of how it could be possible for him to declare himself a false god and thus untruth--the denial of his own existence.

Thus, Grau depicts man's intellect as his own tormentor and deceiver. It can subject man to a cynical view that the meaning of life is no more than participation in the selfish pursuit of survival, or it can persuade him to a futile attempt to uphold human dignity as worthy of consideration higher than that given to physical existence. In either case it cannot deny the evidence with which it is presented. The moral state of the world is a fact, but it also is a fact that men have the ability to cherish ideals. In their dissatisfaction they may suffer a hopeless tedium or protect their individual dignity through turning social corruption against itself. Some like the President and Laura attempt to change the world through revolt, but the decadence of subverted standards has had such an impact on society that reform seems useless. The result is not only

¹Ibid.

dissatisfaction with the world but also with an apparently unjust or uncaring Providence.

No matter what the results of man's dissatisfaction--ironic revolt of anti-heroism for self-preservation, social change or as self-justifying idealization of worth before a mechanical universe--, man's intellect must accept the fact that the ultimate certainty of his uncertain existence is proof of his limited nature in physical death and decay. Left to itself man's intellect is unequal to the task of ordering the universe in a harmony which justifies his dualism and assures his integrity. Since it can resist by itself the insanity which proceeds from the recognition of its universal insignificance, man's mind can attempt such a justification; but the result it reaps can only be anguish. The evidence with which it cannot escape confrontation remains inalterable.

CHAPTER VII

RECONCILIATION

The seemingly insoluble anguish which Grau represents as the result of man's consideration of his circumstances is not the final truth of his depiction of man through theater. To the contrary, he does represent a capacity for attainment of the integrity within his nature and with Providence, which he feared impossible. The result of this reconciliation is escape from fear of all the limitations which he has come to regard as the accursed circumstances of his existence, and it proceeds paradoxically from their very acceptance.

Acceptance is not that of an egoistic "survival of the fittest" nor of the hopeless impassivity of boredom. It is instead a recognition that existence is not centered within the individual and that his intellect cannot expect to comprehend it. The seeress of La señora guapa presents man's life within such a limited nature as inevitable and incomprehensible participation in truth:

ADIVINA. --¿Podemos evitar la muerte, que sabemos ha
de llegarnos un día, irremisiblemente?

.
ADIVINA. --El destino nadie ha podido evitarlo hasta

ahora, por mucho que lo tema y presienta de antemano.

ADIVINA. -- ... La vida es el mayor misterio que conocemos. Si no fuese así, no haría ninguna falta la ciencia.

(Acto I, escena 5)¹

Destino's Laura uses similar terms to explain Edmundo's need to stop resisting their love. He hesitates both to deliver her to the authorities for the political murder of his father and freely accept his role of lover after the murder:

LAURA. -- ... Tú no puedes evitar nada, porque nadie puede dejar de sentir lo que más le horrorice y horripile, porque nuestra voluntad es tan limitada como nuestra vida y nuestro entendimiento, porque no mandamos en nuestras emociones, y tú, sin querer darte cuenta de ello, me amas aún, ¿entiendes?
(Momento III, cuadro 4)²

Free of egoistic sensitivities toward the conditions of his existence, the individual can regard them as unquestionable and undisturbing fact. According to Grau this acknowledgment of life is the key to the understanding of the true don Juan, who can live wholly and sincerely by instinct.³ When in La señora guapa the señora expresses

¹Grau, La señora guapa, p. 125.

²Grau, Destino, p. 220.

³Grau, "Apuntes," p. 16. For Grau this is also the worth of Nietzsche. He wrote that:

Sólo poderosos visionarios, como el evocador de Zarathustra, saben desnudar los conceptos y las verdades encubiertas sin temor, ni a la contradicción, ni a las consecuencias: Fundamentalmente, el gran creador Germano, ha dicho sí a la vida, aceptándola con todas sus consecuencias.

Hasta lo presente ha tenido poquísimos semejantes. ("La psicología de don Juan," p. 146)

her amazement at the seeress' intuitive powers, she is silenced by a terse reply based on the same attitude:

ADIVINA. --¡Bah! Es una condición, como ser rubia, morena o sonámbula.

(Acto I, escena 9)¹

Similarly, to the señora's demand for identification Antonio, who has come to assert his dominance, tells her not a meaningless name, but what he is:

ANTONIO. --¿Qué te importa quién soy? Bástete saber cómo soy.

.
--¿No me he retratado ya? Soy un hombre digno de su especie, lo que se llama un hombre, con toda la naturaleza y las pasiones de los hombres.
(Acto III, escena 2)²

With this attitude such individuals free themselves of the self-imposed intellectual limitation which begrudges the prerequisite physical bonds to existence. Not only can they participate in life with a sense of integrity; but in the two aspects of life which witness most to the individual's physical dependence--sex and death--they can attain a sense of transcendence.

Sexuality was for Grau the prerequisite to life as well as the inevitable and basic determining factor in individual physical and psychological characteristics. He considered it a law of nature which precludes every dictate by religion or social attitude. In this light he defined the role of the sexes:

¹Grau, La señora guapa, p. 139-40.

²Ibid., p. 204.

Esta idea social de la mujer, vista como dependiente del hombre, se funda en su íntima estructura psicológica, en lo que hoy se entiende por el inconsciente, en un im-burlable mandato de la naturaleza, que la destina a estar subordinada al varón, a obedecerle, por imperio de su condición esencial, en pugna con cierta y generalizada interpretación cristiana, que no han compartido muchos iluminados y religiosos canonizados en santidad y más real y duradera que todas las teorías de tendencias sociales. No hay nada más disolvente y revolucionario que la naturaleza, que determina la característica de los seres, y apartarse de las fundamentales leyes de ella, es tan inútil, como querer labrar en el agua.¹

This also served as his explanation of the señora guapa's conversion of life style through seduction. The woman, as in Oriental considerations, is always the potential mother with a thirst to be dominated by a true man who will impregnate her with manly sons. As he recalls the reaction of Muley Hafit, the poet sultan of Morocco, to a Calderonian religious play, he explains that to the Oriental the Christian grief of the Virgin is unbelievable. For the Arab such grief was unreal and artificial. Giving birth to a son fills any mother with joy, especially if the son is destined to be a hero. He concluded that Mary's grief stemmed from her unlikely and miraculous virginity because a virgin cannot understand torment and suffering dominated by the infinite pride of having borne a hero.²

In Los tres locos del mundo the yearning to play out the role which nature has assigned him is expressed in the words spoken into the Director's ear by Illusion. Surely

¹Grau, "Prólogo," Los tres locos del mundo (Losada), p. 19.

²Ibid., pp. 17-19.

they represent the desires of his inherent male drive. They tell him that it is shameful that a superior man allows himself to be the unsatisfied puppet of a beautiful woman's whims. He should satiate himself with her in life's greatest enchantment--physical delight. (Retablo II, escena 4)¹

It is not the Director's lot to become the master of the señora guapa. Like all the men in her life except Antonio, he does not fulfill her natural expectations. From her confrontation with Antonio in La señora guapa it becomes evident that their unwillingness to dominate her reveals their incomplete participation in their nature. Only Antonio deserves to be called a man because only he accepts her mocking challenge to masculinity to be mastered:

SEÑORA. --¡Toda mi vida ha sido eso! ¡Reírme del varón!
Aunque ese varón me sorprenda en mi dormitorio ...
y padezca un error.

ANTONIO. --La que padece un error; y un error capital es usted.

SEÑORA. --(Acentuando el tono burlón. --¿Quiere usted explicarme en qué consiste ese error capital?

ANTONIO. --En que usted ha creído y cree que ha tratado con hombres. ¡Y no!

SEÑORA. --Pues ¿con qué he tratado entonces?

ANTONIO. -- ... Con espectros de hombres. Teorías de macho con pantalones. Maniquís animados, en una palabra.

SEÑORA. --El único hombre es usted, ¿no es eso?

ANTONIO. --El primer hombre de veras que hasta ahora ha encontrado en su vida, lo va a comprobar, soy yo.
(Acto III, escena 2)²

Doña María of El burlador que no se burla regards acceptance of sexuality as her daughter's hope for happiness.

¹Grau, Los tres locos del mundo, p. 47.

²Grau, La señora guapa, p. 194.

The scruples which restrain Laura from submitting to her husband are dismissed as unworthy of regard by her mother. María explains that her unhappiness is the result of unwillingness to comply with natural law. She simply needs a man. Since she has a husband by law and the Church, there is no reason not to go to him and give the world a son. María disregards Laura's objection that it seems a lie that God and the law could give her such a man. She emphasizes the unnaturalness of considerations that restrict the inherent sex roles by replying that her husband is just a man. (Prólogo)¹

Antonio uses the same simplicity to reply to the señora's objection to the male's right to demand mastery of woman's love:

ANTONIO. --Le advierto que me es igual lo que me diga y lo que piense. Cuando yo quiero, quiero de veras una cosa, no suelo contar con la voluntad de esa cosa para tomarla.

SEÑORA. --¡Idiota! ¡Yo soy una mujer y no una cosa!

ANTONIO. --Me es lo mismo para el caso. La apetezco, la quiero y vengo a llevármela.

SEÑORA. --Tengo que habérmelas con un loco, por lo visto.

ANTONIO. --¡Con un hombre nada más!

SEÑORA. --... Me gustaría mucho ver cómo se me lleva usted.

ANTONIO. --No voy a tener ese trabajo. Va usted a seguirme voluntariamente, con la docilidad de un hermoso animalito doméstico, que es lo que viene a ser la mujer para un varón fuerte como yo.

(Acto III, escena 2)²

¹Grau, El burlador que no se burla, p. 33.

²Grau, La señora guapa, p. 192.

In willingness to accept the sex role two individuals become reconciled with their physical status. It is then that they can enjoy the sense of integrity which their sincerity permits. Antonio explains that she who surrenders her freedom to be dominated by a man is the true woman:

SEÑORA. --¡La mujer es tan libre como el hombre!

ANTONIO. --Es tan libre como el hombre mientras no encuentra el hombre.

.
--Cuando lo encuentra de veras, gran suerte para ella, se regala con la inmensa dicha de satisfacerse en la fuerza ajena, dándose toda al amor.

SEÑORA. --Una mujer de hoy, no puede aceptar ese lenguaje.

ANTONIO. --¿Qué es una mujer de hoy? Un artificio de las conveniencias de su época. Estoy hablando de una verdadera mujer de todos los tiempos, fuera de las cambiantes opiniones corrientes de los días en que vive.

(Acto III, escena 2)¹

Because of this acceptance don Juan de Mayolas is called the burlador que no se burla. His amorous experiences do not represent escapades nor defiance of life through conquest of woman, but simply an acknowledgment of life as it is for him as a man. When he tells Adelia that he loves her as he has never loved another woman, he is truthful to the feeling he experiences at the moment. He explains that all other women are false to him at this moment. Without her all is a lie and he feels incomplete. (Cuadro II)²

Because don Juan is not a burlador but a sincere participant in his male role, the women he has loved and

¹Ibid., p. 202.

²Grau, El burlador que no se burla, p. 69.

left bear him no ill. Seduction has permitted them to overcome the self-centered considerations that kept them from a full life. After his death the play's epilog presents a survey of his effect upon women he seduced. In a provincial church Martina confesses she cannot and will not forget him. Even the nuns are disturbed to think about him. He represents the "ideal divino ... lo íntimo de la vida, que va hacia él y vence al temor de Dios y al del pecado." (Epílogo)¹ Teresa cannot repent because this true man who drove women mad was more than just a temptation. Although it was for a few moments, don Juan gave her escape from her previous monotony of life, "un salto en el ideal" (Epílogo)² Just as Adelia, who was determined to discredit Juan but found he carried the secret of life for her (Cuadro II),³ Araceli relates the change in her character. This domineering woman attempted to kill Juan for murdering her brother, but instead found in him her master. She now knows what a woman's nature is. In her contentment she can sense Juan's presence in nature. (Epílogo)⁴

This affirmation of man's ability to attain harmony with nature is then intimated to be providential. The play ends as two unnamed young women declare that each time they hear church music they think of Juan and how he ran through the streets like joy itself. (Epílogo)⁵

¹Ibid., p. 137. ²Ibid., p. 138. ³Ibid., p. 68.

⁴Ibid., p. 139. ⁵Ibid.

Destino's Edmundo and Laura are bewildered at surrendering to each other in the face of the unbelievable circumstances which have brought them together. Foregone but not acquainted political enemies, they meet the morning after Edmundo has dreamed of her saving his life. They fall in love in spite of her unwillingness to compromise her political plans and his to admit to the factuality of this illogical train of events. Edmundo asserts that until this time he has never experienced "lo que es vivir de veras." (Momento II, cuadro 3)¹

It is through this true life that a man and a woman not only fulfill themselves, but complete each other. In this they do have the ability to escape what their reason tells them must be the limits of one's physical being. In so doing they have the added ability to make their love into the flesh of their children, whom they can influence to be worthy of humanity's concept of itself. In this light Antonio declares the definition and possibilities of human sexuality:

ANTONIO. -- ... no hay ninguna verdadera mujer que en el fondo, no busque un poseedor resuelto, un amo despótico, que no pueda destruir.

.
 --¡Más que un amo! ¡Un dios! Por señorío masculino, por soberanía de un sexo que ha robado el fuego a los dioses, que ha creado la palabra, las religiones y la ciencia, que va convirtiendo en suya a toda la tierra, que va midiendo a los astros, sorprendiendo a las águilas, dominando los aires y que va incesantemente buscando la verdad, la

¹Grau, Destino, p. 199.

terrible verdad para enfrentarse con ella ... pase lo que pase.

... ..
 -- ... Ese hombre, único digo de la especie, busca en la mujer el solaz del guerrero, el divino descanso de un placer infinito, donde unos ojos suaves de hembra acariciadora y placentera, le reflejen amorosos un cielo ... [author's ellipsis]

SEÑORA. --¿Y a esa mujer qué le está reservado?

ANTONIO. --Ser el remanso voluptuoso en la áspera lucha del vivir.

... ..
 --La mujer sólo puede ser plenamente feliz, plenamente mujer, cumpliendo su fin más alto, su mejor destino, trabajando con su hombre pero entregando toda su alma, todo su pensamiento, lo más recóndito, lo más dulce, lo más tierno y lo más grande, su vida entera, al varón recio que toma y conquista y no mendiga; porque es el amor hecho hombre que va a forjarle en su íntima y tibia entraña, unos seres dignos de continuar el mundo, como los que tú vas a darme a mí; creados con nuestro anhelo, con nuestra sangre.

(Acto III, escena 2)¹

Laura of Destino and the viajera of La casa del diablo demonstrate that acceptance of their sex role can lead to even more than contentment in integrity and a nobility of spirit. Their willingness to sacrifice the very life that comprises all they can know in their physical existence represents a transcendence of the basis for man's fear of death--intellect's proof of man's curse. After her assassination of Edmundo's father Laura comes to her lover so that he, the master to whom she must return, may deliver her to the authorities. (Momento III, cuadro 4)² Before the gates of heaven the viajera declares to St. John that

¹Grau, La señora guapa, pp. 200-01.

²Grau, Destino, p. 210.

she would sacrifice anything for the sake of the man she loves, the esposo. When St. John points out that on earth he is considered a bad person, she replies that it would not matter to her if he were the world's most infamous criminal. Her dying thoughts were of him. While drowning she could only hope for his rescue. Although she was horrified that he might find happiness with another woman, the thought made her so joyful that she wept and found the tears more bitter than the killing seawater. (Estampa III)¹

Simply accepting death as the only certainty of physical life is another way to escape this most frightening of earthly limitations. In Entre llamas Florencio finds stability in this thought:

FLORENCIO. -- ... todo lo que sucede es rápido, pero su preparación larga. Se muere en segundos, pero desde que nacemos nos trabaja la muerte.
(Acto III, escena 2)²

Death may bring release from an existence abhorrent to the individual. If it does, it is nature's sweet charity for Florencio. Since he cannot know before it arrives, it can represent at least the hope for release:

FLORENCIO. -- ... ¿Dónde iré yo, que no vayan conmigo mis tormentos, tan pegados a mí, como la joroba? ... [author's ellipsis] ¡Qué desasosiego! ¡Siempre huyendo de mí mismo, sin conseguirlo! ¡Sólo en la muerte un término! ¡En esa amante que acude siempre fiel, a la última cita, trayendo el olvido y el reposo! ¡La muerte es la única caridad, la única piedad visible de la naturaleza! ... ¿Pero si no

¹Grau, La casa del diablo, pp. 115-16.

²Grau, Entre llamas, p. 90.

hubiera en la muerte tampoco reposo? ¿Si nos
engañara?

(Acto II, escena 7)¹

Finding a release in death is presented graphically in Los tres locos del mundo. The figure of Death comes to the weeping bride abandoned on her wedding night. He suggests that they take a stroll in the warm, summer night and tell each other their past. She is enchanted by the stranger. He wants to take her to visit a flowery park and speaks of friendships and loves, born in a second and enduring eternities. When he takes her hand, she protests weakly that he and all men deceive. But this gentle, new husband replies that he never does. Commenting on the sweetness of the night air, he leads her away. (Retablo III, escena 14)²

In El hijo pródigo the certainty of death helps provide Lotán with a release from the stagnant life of his father's village. The beautiful Hilcias, who had helped him when he lived among the swine, has arrived and warns him that the town's walls soon will seem a prison to him. She will await him outside with her caravan of adventurers and madmen. Lotán has begged her not to disturb his peace of mind and ignored her advice that neither the past nor its joy can return. He now replies that his peace is yet within the village with his father's love and his stepmother's

¹Ibid., pp. 81-82.

²Grau, Los tres locos del mundo, pp. 102-03.

tenderness. (Jornada II, escena 14)¹ At this Hilcias alludes to the certainty of death in order to stimulate him to experience the joy life can bring before its end:

HILCIAS. --Ven, Lotán. Ancho mar bullente es el vivir, porque de cierto morimos, y somos como aguas derramadas por tierra, que no pueden tornar a recogerse.

.
--Nada te reserva esta aldea, si no es el odio.
Allá en el mundo inquieto, quizás te aguarde la dicha y la hartura.

(Jornada II, escena 14)²

Although death represents the unbroachable limit of existence it also encompasses all that lives. As such it is the proper husband and master of Life in Los tres locos del mundo. Its seemingly insatiatiabale appetite enables the constant engendering of life. In so doing, Grau explains, it overcomes all of men's egoistic resentment and causes participation in the mysterious, unlimited essence behind all life and being:

... el hombre, ambicioso, rebelde y vanidoso, como todo actor de raza, se ha rebelado, ... se ha alzado, soberbio, contra el autor, aunque ese autor sea la Natura. Se ha rebelado, le ha hecho frente; y en algunos casos la ha dominado y la domina parcialmente ... [author's ellipsis]; pero ella manda, al cabo, mientras tenga en sus manos las fuerzas cósmicas: el nacer y la muerte La muerte es la coacción suprema, ... y he ahí todo el nudo gordiano del hecho de vivir, para morir, como único fin fehaciente hasta ahora de toda metafísica humana ... [author's ellipsis] Sólo que la muerte visible tiene una realidad demasiado clara y sencilla ... [author's ellipsis] La muerte que advertimos ... puede tener "consecuencias todavía incalculables". Esencialmente fuera de su rotunda exterioridad

¹Grau, El hijo pródigo, pp. 200-04.

²Ibid., p. 205.

y del evidente fenómeno de perecer, de fenecer, sigue tan desconocida para nosotros como todo. Todo reducido al eterno "nómeno": a la esencia misteriosa no aprisionada.¹

Don Juan de Mayolas welcomes his death without question just as he fulfilled his physical role in life. When he encounters the figure of Death, he knows no fear. Eternity being an unknown dance to him, it can be nothing in his mind but something natural and without importance that will come to him like sneezing. In spite of the figure's scolding that he could have done much with his life, Juan can feel no repentance for his frenzied past--even after the dying faces of men are revealed to shake their fists angrily at him. (Cuadro V)² This man, who fulfilled his nature and that of the women he loved, has no regard for resentment that would hinder plenitude in life. He declares that he has laughed at men's will in the world. At last he fuses with the translucent figure of Death, and life's frenzy is substituted by the peace he gained only in fleeting moments before. He describes death in terms of his sexual experience. It is like an avid bride coming sweetly to him. (Cuadro V)³

Without fear of it death can represent attainment of a sense of eternity. Since it is both the escape and

¹Grau, Unamuno, su tiempo y su España, pp. 74-75.

²Grau, El burlador, pp. 128-30.

³Ibid., p. 131.

fulfillment of all life, to experience it must resemble love's escape from self. Therefore, in El conde Alarcos the Infanta revels in her love which causes her sense of dying in life. The murder caused by her love witnesses to its factuality. In her and the count's condemnation to hell death represents further union in an unbreakable bond:

INFANTA. --Vos y yo, Conde, somos ya uno en el deseo y uno en el pecado.

CONDE. --¡El crimen nos ata!

INFANTA. --Todo el poder de Dios podrá descuajar el mundo, pero no podrá desfacer lo hecho.

CONDE. -- ... ¡Hace horas aún vivía! ... [author's ellipsis] ¡Nadie perdió lo que yo el día de hoy! ... [author's ellipsis] ¡Murió amándome!

INFANTA. --¡Ella murió una vez sola! ¡Yo estoy siempre muriendo por vos!

.
--¡Ni el perdón podrá romper el nudo que firme nos liga! Así lo quise yo, que esposa se pierde, pero el infierno que a los dos condena, no.

(Acto III, escena 6)¹

With love and a sense of death the Infanta and the count overcome the boundaries of their individual existence. Enveloped in purple light symbolic of death they accept the love whose constant sense of death lends them a sense of eternity:

(Va el Conde al ventanal. Síguelo la Infanta. Da en ellos la luz de aurora, que, tamizada por los vidrios, envuelve a entrambos en leve resplandor morado.)

CONDE. --Un velo de lágrimas ciega mis ojos.

INFANTA. --Un fuego de amor inflama los míos. Yo en ti y tú ya en mí eternamente, nos amaremos en siglos de siglos, ardiendo en llamas, aspirando y muriendo sin morir.

CONDE. --¡Infanta!

INFANTA. --¡Loado sea el crimen de amor que en lo eterno nos une!

¹Grau, El conde Alarcos, pp. 114-15.

CONDE. -- ... ¡Infanta, Infanta, que yo también te
 quiero y tu condenación es la mía!
 (Pausa. Quedan mirándose en una angustia de amor
 supremo.)

(Acto III, escena 6)¹

Because of this transcendence they become impassive to the life about them. They seem entranced and dead to others' understanding of life. The knights who announce the king's death call them "espectros." (Acto III, escena 6)²

Similar combinations of love and death are found in Destino and Entre llamas. In the latter the play ends as Florencio asserts his mastery over the woman he loves. He locks himself with Veneranda in a house and declares that her love can belong only to him. That which makes all equal, the only truth in life--death--will join them. At that he sets fire to the house. Taking the dying Veneranda in his arms, he abandons his bitterness to bless his life of grief and pain and even the moment of his birth. To the sound of the killing flames and for the first and last time he kisses her lips discolored now by death. (Epílogo, escenas 1, 2 y última)³

To Laura life represents the bond that will keep her from the man she loves. It is his decision whether or not to give her up to the authorities. Because of existing

¹Ibid., p. 117.

²Ibid., p. 118.

³Grau, Entre llamas, pp. 144-50.

conditions she cannot hope to live with him. (Momento III, cuadro 4)¹ As love overcame the egoism which hindered the fulfillment of her female nature, it now leads her to accept death in suicide. It frees her of the anguish of living outside of herself in physical life without union with her complement (the Infanta's death without dying). Stabbing herself, Laura declares that "El amor y la muerte van juntos" (Momento III, cuadro 4)² As she surrendered in her role of woman in order to know life, she now surrenders life to accept and fulfill what she calls "Destino." (Momento III, cuadro 4)³

Such acceptance of the physical limits of existence need not restrict man's life to hedonistic survival. Neither does his life become a fatalistic impassivity within the process of the life cycle. In resignation to the limitations he feared to be the whole of his essence the individual can gain freedom, but Grau does not disavow activity within life of the physical world. Because of the intellect's cries of uselessness it is insufficient as a basis for activity, but Grau presents another side to man which is. Within his nature he has the psychological power to become or at least to defy what his reason tells him he can never be. Grau often denoted this as illusion.

¹Grau, Destino, pp. 220-21.

²Ibid., p. 221.

³Ibid.

For this reason in Las gafas de don Telesforo the psychiatrist Dr. Brentaño declares, "Las cosas que se razonan no interesan de veras." (Rato I)¹ To the same man Telesforo later defines illusion as one of the apparent lies of man's limited (and thus false) life, but also as a vital part of all men's lives.

DON TELESFORO. --Nuestra vida de animales racionales sobre este planeta no tiene más que un enemigo serio.

. . . --La enfermedad y su secuela el dolor físico.

DOCTOR. --La ciencia trata cada vez más de vencerlo y atenuarlo. Y algo se va logrando, pero quedan los dolores morales.

DON TELESFORO. --El dolor físico es insufrible, pero los dolores morales, las angustias del alma o del espíritu, pueden sortearse y vencerse fácilmente. Tengo la receta infalible para ello.

DOCTOR. -- ... ¡Zambomba! ¡Pues ha hecho usted el gran descubrimiento sin saberlo!

. . . DON TELESFORO. --Eliminados los dolores físicos y las dolencias, los que disfrutaban salud, podrán siempre oponer a la mentira de lo que se llama vida real, otra mentira vitalísima.

. . . --La ilusión ...

(Rato I)²

In Los tres locos del mundo an allegorical Illusion vainly enjoys the magazine pictures of products of her inspiration. As she claims credit for them and for all of man's dreams, art and technical advancement, she identifies herself as a part of man's mind--imagination. Since she is a part of man, she must be vain in order to inspire what his reason tells him is useless.

¹Grau, Las gafas de don Telesforo, p. 93.

²Ibid., p. 101.

LA ILUSION. --Mi idiosincrasia es ser vana. Y es natural que me halague mi obra. ... Yo fabrico todos los juguetes más hermosos que alegran la vida. Todo arte: pintura, música, poesía. El ensueño. Los atavíos y adornos. Esta prensa actual, con láminas, y la deliciosa forma de estos autos de hoy. Todo se debe a mí. La imaginación y yo somos lo mismo.

(Retablo III, escena 1)¹

In the same play Illusion declares that the fancies and vanity by which she entertains and sustains men give an object to life. Destiny affirms that he relies on Illusion for much of his accomplishments. To Death, who brushes aside her bright but feeble works and seems to need her least, she declares that he, too, is her subordinate. The fear and resistance inspired by Death are due to her influence on men's minds. (Retablo I, escena 3)² In causing men to value life she enables them to make it the object of their activities.

Don Telesforo declares that this undeniable factor in man gives him the ability to make life more human in his direction of it. It was a great error for Claude Bernard to overlook life's totality by not mentioning it in his influential work on experimental medicine.³ A man's illusions regulate his life and even govern his age. He can be one hundred years old but have a psychic youth. Without illusions the

¹Grau, Los tres locos del mundo, p. 72.

²Ibid., p. 24.

³Grau must be alluding to Introduction à l'étude de la médecine expérimentale, 1865.

same man's life is sterility--"caducidad mental." (Rato I)¹

Illusion has the power in imagination to inspire men to invent, create and through the youthful quality of fertility to defy reason, which says all must age, cease to produce and deteriorate. Because of the dimensions of her imagination Illusion explains to the señora guapa in Los tres locos del mundo that she cannot be denied even the most material object of her desire:

SEÑORA. --¿Y nunca ha deseado usted cosas imposibles?

LA ILUSION. --¿Qué cosas?

SEÑORA. --Coger una estrella, por ejemplo, o bailar con la luna.

LA ILUSION. -- ... Para conseguir ciertas diabluras disparatadas está la imaginación. Yo la tengo tan grande que, cuando quiero, en todo lo que me figuro, alcanzo una completa sensación de realidad. Y entonces estropeo el deseo, porque para que éste nos haga feliz conviene no limitarlo mucho.

SEÑORA. --¿Cómo no limitarlo?

LA ILUSION. --Dejarle un margen de amplitud y espacio, como tiene el mar, y aun más, la luz.

SEÑORA. --¿Y cuando el deseo es algo concreto, una persona, un amor, un capricho determinado, por ejemplo?

LA ILUSION. --Entonces lo realizo también completamente.

-- ... Yo no me quedo nunca con el menor apetito insatisfecho. Lo que deseo, lo tomo.

(Retablo III, escena 3)²

In Las gafas de don Telesforo the devil identifies this as the power that has inspired all human accomplishment and the madness that raised don Quijote above a mass of insignificant, anonymous men like him. Telesforo agrees, for illusion's unreasoned inspiration to great individual

¹Grau, Las gafas de don Telesforo, pp. 104-05.

²Grau, Los tres locos del mundo, p. 81.

influence in history serves as proof of man's ability to direct his own life: "... sin pastores creadores de ilusión, se acabaría la historia porque todos serían rebaño." (Rato III)¹

Through this part of his nature man can conquer both time and space by influencing others. Grau wrote that:

el tiempo, en cierto plano, es inexistente. En absoluto no existe. ... No hay filosofía ni reflexión que pueda contra la voluntad de vivir, de ser y de crear. No hay excusa ante el renunciamento de sí mismo. Un momento de la vida humana puede engendrar resonancias de siglos. A veces en segundos, se producen semillas para infinitos. Los hombres que han removido el mundo y han hecho la historia, la ciencia, el arte y lo que llamamos civilización, han venido a la tierra por unos instantes de placer o de deseo cumplido, a veces del más bajo y animal. Para dejar de hacer lo que se lleva dentro como un mandato, toda disculpa es la máscara de una cobardía. Una falla de la propia naturaleza.²

As seen in the reference to don Quijote this influence is brought to bear through literature--through what Grau called "el mundo de la fábula ... una realidad psíquica mucho más duradera que la carne."³ In Destino he proposes to use it to rescue the lives of Edmundo and Laura from the "Inmenso piélago del olvido."⁴

In his use of illusion to make life more acceptable to his human viewpoint, Telesforo could consider himself a realist because he knew illusion's products can survive

¹Grau, Las gafas de don Telesforo, p. 151.

²Grau, "Apuntes," p. 15.

³Grau, Unamuno, su tiempo y su España, p. 56.

⁴Grau, "Nota previa," Destino, p. 167.

time. (Rato I)¹ With disguise and ventriloquism he invented Félix Miranda and inspired a love in his wife so strong that she cannot leave him. She even agrees to wear the rose-colored glasses for which she had ridiculed him. As she dons them, Telesforo introduces her to the beauty of the world of illusion in which he escapes his limitations:

DON TELESFORO. -- ... Bastará que te dejes conducir por mí a los jardines de mi ensueño, donde todo lo creado por el artificio inventado por el hombre, música, danza, pintura, poesía, es el más bello embuste, para defenderse de las ásperas agruras del aciago vivir, que también es otro embuste, a veces muy feo. Tú y yo le pondremos caretas a nuestro gusto para que transfigure su fealdad. Dame. (Coge las gafas de la mano de su mujer y se las coloca, sin que ella oponga resistencia. Empúrpurase toda la tienda de un suave tinte de encendida granada en sazón.) ...

DOÑA VIOLANTE. --Sí, sí ... [author's ellipsis] lo veo todo lindo y optimista. ¡Parece que se bañan los ojos en jugo de pétalos de rosa!

DON TELESFORO. -- ... ¡Qué vida ésta, mujercita mía! ¡Todo pasa y se transforma con la existencia misma! Cada minuto es distinto y nos roba vida, mas, como el mito, la ilusión forjada permanece inmutable cual ese Félix Mirando que te inventé. Cuando seas muy viejecita, él, gracias a ser imaginario, se mantendría joven. ¡Por su ilusoria persona ha logrado que vuelvas a mí! ... Todo huye, Violante mía, todo cambia y se va como nosotros. ¡Todo! Lo único que dura y permanece inmutable es la ilusión, eso que la gente tiene por nada!

(Rato III)²

The great power that illusion gives man to act, accomplish and live on in spite of his intellect makes him almost a god in Conseja galante. When the caballero

¹Grau, Las gafas de don Telesforo, p. 104.

²Ibid., pp. 158-61.

appears to the princesses he so identifies himself after relating man's uses of illusion:

ISABELA. --¿No seréis el demonio?

BLANCA. --¿O algún sortilegio de nuestra ilusión?

CABALLERO. --Ni demonio ni sortilegio. Soy un hombre de amor y fortuna, que logró encadenar la ilusión a sus pies para ponerla al servicio de sus antojos. Ante mi capricho, nada resiste. Ante mi espada, todos los ejércitos de la tierra se humillarían.

...
--Mis abuelos fueron emperadores, descendientes del Sol; mis padres, reyes. Mis hazañas incontables ... [author's ellipsis] Donde me presenté, rendí; donde luché, maté. Lo que quise conseguí, y en todo el mundo triunfo.

ANA MARIA. --¿Sois Dios?

CABALLERO. --Casi, casi.

(Acto II)¹

In Entre llamas Grau again alludes to the importance in man's life of having an object his reason regards impossible. After his mother begs him to leave his poetry and torment for the satisfaction of a comfortable existence, Florencio stares at Veneranda, whose beauty seems beyond his hopes to possess. Then he refutes his mother's argument with a cryptic exclamation that upholds the value of a seemingly impossible goal:

FLORENCIO. -- ... Tú, como todas las mujeres de Albará, no entiendes nada, no sabes nada. Ciega para todo lo que no sea trivial y rutinario ... [author's ellipsis]

AMALIA. -- ... Mira, hijo mío, sigo sin entenderte. Lo que tú dices: Soy una pobre señora vulgar. Lo que sí te suplico es que leas menos y viajes y te distraigas más. Tu pobre padre, que gloria haya, decía que el ocio es causa de todo mal.

FLORENCIO. --Mi padre debió decir y creer muchas tontearías.

...

¹Grau, Conseja galante, pp. 120-21.

--Yo me voy. Si quieres, quédate tú ... [author's ellipsis]
 (Váse. Al pasar cerca de Daniel y Veneranda, ... los mira un momento fijamente y dice yéndose.) ¡Que dure la luna!

(Acto I, escena 4)¹

In spite of illusion's benefits it can be misused to cause men to rob themselves of a part of the life they want so much. This occurs in Grau's characters when they are unbalanced and not in harmony with their nature. In his justification of the señora guapa's conversion of attitude he explains that before it her character seemed to suffer contradiction because she did not know herself:

... la guapa mujer de esta comedia, no es eso que llaman un carácter sostenido, uno de esos fundamentales caracteres en la vida movible y en su ideal espejo el teatro, porque estos caracteres de una pieza, son así, porque sus actos, y la trayectoria de sus vidas están acordes con su estructura íntima. Pero los personajes como la Señora Guapa, no se conocen, como tantos, y en su actuación, surge la contradicción y las fallas de su voluntad, cuando la realidad inescamoteable de su idiosincrasia, los pone en trance de acusarse tal como son y no como se creían ser. De ahí su contradicción.²

The Infanta demonstrates that because of her reasoned consideration of the impossibility of realizing her illusion --love shared with the count--she directed all her passion within the confines of her own self-centered resentment. When the king asks her why she kept silence so long, her reply shows that the misdirection resulted in an imbalance of passion that did not allow her to act as she wished:

¹Grau, Entre llamas, pp. 17-18.

²Grau, "Prólogo," Los tres locos del mundo, p. 17.

REY. --¡Por qué callasteis hasta ahora?

INFANTA. --¡Porque toda yo fui ira!

(Acto I, escena 11)¹

In an explanation of the Spanish character Grau points to the destructive effect of an imbalance of passion that derives from the self-centered tendency toward mysticism. The expression of an egoistic need in sensuality is a symptom of this cause of extreme and thus destructive and sterile individualism:

El español, con alma mística y sensual, brutalmente sensual a un tiempo, no tiene ... solidaridad. Su único punto coincidente y común es el irreverentismo, el destructivo: Facer y desfacer y gastar pronto las cosas. ... Los españoles coinciden todos en una actitud colectiva, estéril, no intelectual, sino pasional: la disconformidad. No se está nunca conforme con nada.²

In Los tres locos del mundo the señora guapa's own words reveal the same confinement of illusion to self and a resulting inability to fulfill her desires. In order to know love as she would like it but finds impossible to have, she has come to lure the Director from his bride on his wedding night:

SEÑORA. ... --Que yo busco emociones fuertes, cosas raras, como todos los desocupados con imaginación, y me haría, mucha gracia, por un rato nada más, naturalmente, robarle a una recién casada sus primeras horas de amor y dejarla media noche sola en una fonda extraña para ella.

(Retablo III, escena 8)³

¹Grau, El conde Alarcos, p. 50.

²Grau, "Los grandes hombres," p. 140.

³Grau, Los tres locos, p. 90.

For the same reason don Juan de Carillana becomes the ridiculous type of an old man in love. In his quest for plentitude he will not accept two of life's factors--aging and death. He finally must acknowledge that he is growing old; and because of the self-directed passion of his love he has not known this part of life as did Juan de Mayolas. Grau describes his tragedy as "no poder ser, lo que en su inconsciente quiere ser. Le estorban cualidades finas, que disminuyen, deshaciéndola en debilidad sentimental, su personalidad heroica."¹ The duke identifies Carillana's problem as an inability to subordinate death to himself as he has done with love. It was impossible for him to realize fully his life role as a true male lover--a don Juan.

DUQUE. --Que para igualar o superar a don Juan, debió usted haber conquistado joven también a la muerte, como conquistó al amor. ¡Don Juan viejo es un absurdo!

(Acto II, cuadro 3, escena 4)²

Carillana brags to the young Blanquita how he educated himself in order to fill his house with "reliquias de amor, que pregonan mis triunfos en la vida." (Acto I, escena 11)³ Because the love is a sham if its object is only to secure proof of his power to demand women's attentions, he cannot know love as a release from himself. Instead, he regrets

¹Grau, "Apuntes," p. 17.

²Grau, Don Juan de Carillana, p. 300.

³Ibid., p. 230.

its expenditure of his life and passion:

¡Ah, si yo fuera como don Juan, un hombre sin entrañas, y pudiera hacer del amor juego y pasar como él indiferente por mujeres y cosas! ¡Qué estorbo sentir!
(Acto I, escena 11)¹

...
Para sí, cabizbajo. -- ¡Un don Juan de secano!
¡Siento en el alma la herida! ¡De secano! ¡Quizás si!
El otro, el don Juan de veras, puede pasar impávido y frío ante sus amadas, sin mirarlas siquiera. Yo no, que todas se llevaron algo de mi alma ... [author's ellipsis] ¡Don Juan de secano! ... [author's ellipsis]
¿Habrá envejecido súbitamente mi rostro, sin yo notarlo?
(Acto I, escena 14)²

Pigmalión is graphically limited to himself in his slavery to the result of his illusion. He created his puppets in an attempt to overcome what he considers man's inferior nature, but they become the masters of his passion for life:

PIGMALION. -- ... Lo que más me interesa de todo en el mundo, son mis muñecos. Yo los inventé entre anhelos y fiebres, y ahora que viven y asombran cual un prodigio desconocido hasta el presente, ellos me poseen a mí, a su creador, y en lugar del amo, he pasado a ser el esclavo de mis juguetes.
(Jornada I, escena 10)³

His love for the puppet Pomponina cannot be returned by this selfish representation of his vain passion for freedom from human limits. If in her resentment of his power over her

¹Ibid., p. 239. Something of the same situation is found in El caballero Varona. Since Eliseo is unwilling to surrender to their love, Alejandra calls him "demasiado cerebral para sentir de veras." (Acto III, escena 5, p. 231.) Later she asks him "¿Cree usted que vale más su libertad que una emoción infinita en la vida ... [author's ellipsis] más que el amor?" (Acto III, escena 5, p. 233)

²Ibid., p. 240.

³Grau, El señor de Pigmalión, pp. 45-46.

she does represent his resentment of his own nature, she cannot love him because he has not endowed her with that capacity.¹ Describing his love for her, he declares that "lo que llevo es una gran tristeza conmigo mismo" (Jornada I, escena 10)² because he is doubly trapped within himself. He has barred himself from the release he desires in love.

The culmination of Pírgmalión's self-denial of life is found in his murder by his own creatures. Because he did not accept his limitations, he has created and tried to control a form of life that now robs him of the life he does have in order to free themselves of him. His lament of "me muero solo" (Acto III, escena última)³ is a true reflection of his self-condemnation.

The same self-denial is found in an interplay of fact and deception in Tabarín. The illusions of several characters seem to have come true. A countess, who has risen from poverty and who loves King Roberto, has arranged for Tabarín, the king's double, to assume his role. Since he loves neither his titles nor his wife, the king readily escapes the land by taking the disguise of his lover's servant. Tabarín

¹Ibid. In Acto III, escena 2, pp. 115-17, Pomponina demonstrates her lack of love in the confrontation with Julia, the wife of the duke who engages her in a physical struggle because of love for her husband. Pomponina cares nothing for the duke, who has provided her with the means to escape and flatters her vanity with promises of jewelry. Her vanity does not allow her to maintain interest in him nor the passion to fight his outraged wife for him.

²Ibid., p. 48. ³Ibid., p. 133.

has long kept a doll of the beautiful queen he loved from afar. Now he inspires love in her. Knowing that it is he she loves and not Roberto, he destroys illusion by selfishly revealing his identity to her. She refuses to believe him. Consequently, she takes Tabarín's attentions as further examples of Roberto's duplicity and torment and leaves him. This egoistic inability to escape himself destroys all hope of acquiring the love of which he could only have dreamed before. In the loneliness he has created he laments to himself, "Te has creído agudo, insolente, dueño de ti mismo y no eres más que un pobre emotivo hiper-estésico, un sentimental ..." (Acto IV)¹

Illusion has the power to make physical reality what it does not seem to be, but man's self-imposed limitation hinders its realization. Unlike Telesforo, Charon of La casa del diablo allows resentment of his limitations to deny him the sense of timelessness the saints enjoy. In so doing he falsely considers time from the center or present of his existence. It is impossible for him to share the saints' serene sense of harmony with eternity. When he swears that he cannot resign himself to his task because he is not in heaven, St. Peter reprimands him for not having learned to control something as useless as ire. (Estampa III)² The next two speeches indicate Charaon's self-limitation and

¹Grau, Tabarín, p. 194.

²Grau, La casa del diablo, pp. 87-88.

Peter's lack of it:

CHARAON. --Hay momentos, muy incómodos para mí, Pedro
... [author's ellipsis] y pienso en lo pasado.

PEDRO. --Para nosotros sólo hay presente eterno.
(Estampa III)¹

Writing of don Juan de Carillana Grau chose to call this release the joy of infinite sadness. According to him Carillana finally attained it by recognizing the vanity of his entertaining a universal illusion or theory with his own mind.² Instead, he accepted as:

jugoſo el árbol de la vida ... [author's ellipsis] Y un día, en el otoño de su existencia, alcanzó el inmenso goce de la tristeza infinita ... el dolorido sentir.³

Don Juan is freed into the eternal present like the Biblical lilies of the field. He leaves his ancestral palace to wander in hope of acquiring an overwhelming sense of union with creation and eternity:

DON JUAN. --¡No! No he de ver yo en ocio doloroso cómo se apoderan de mí las primeras arrugas de los años. ¡Antes vague yo inquieto por la tierra, libre ya de mujer, amándolo todo como el santo de Asís, o volcando mi alma en esperanza y avivando mi fe en una soledad de asceta, puestos los ojos en lo eterno y lejos el ánimo de toda vanagloria humana, engañadora y caduca! ¡Que sea mi guía luminoso el íntimo sentir sacudido! ¡Todo, menos sufrir en hastío el mañana angustioso!

(Acto II, cuadro 3, escena última)⁴

The same sentiment is expressed in El caballero Varona. Alejandra has found that she can transcend

¹Ibid., p. 88.

²Grau, "Prólogo," Don Juan de Carillana, p. 163.

³Ibid., pp. 163-64.

⁴Grau, Don Juan de Carillana, pp. 302-03.

self-concern through love. She will not agree to a love affair of caprice or conditions, for her hope now is the illusion of finding a sense of integrity with all of life:

ALEJANDRA. ... --Para mí el amor es locura, darse con la vida entera a Dios o al diablo. Amarlo todo a lo San Francisco, o la gran pasión singular de infierno, en que se quema uno para siempre. Ambas cosas son trascendentales en la vida. La transmutan o la acaban. Lo demás es como un vivir limitado y pobre, de planta o de bolsa. ¡Nada! ¡Para mí al menos!

(Acto II, escena 7)¹

The attainment of such a sense must be the ultimate exercise of the part of man called illusion. By it he is enabled to live on at least in anticipation of participating in an infinity of life while still within the limited sphere he knows.

For this reason Illusion in Los tres locos del mundo does complain of her use by an unknown god as a part of a machine-like universe, but she does not question or oppose its plan. She explains to the señora guapa that she is not married because she loves all of God's creation too much to limit herself to a single life, person or thing. She is enthralled by the knowledge of being part of infinity. She desires eternal life in order to enjoy creation to its utmost:

SEÑORA. --¿Usted, naturalmente, es soltera?

LA ILUSION. --Completamente soltera y, además, incasable.

SEÑORA. --¿Incasable por qué?

LA ILUSION. --Porque yo adoro la vida, las cosas y las

¹Grau, El caballero Varona, p. 189.

personas pluralmente. Es decir, lo amo todo, lo deseo todo, lo encuentro todo divino, y me gustaría ser eterna para gozar hasta el infinito de la tierra, de las estrellas, de toda la obra maravillosa de Dios, en fin.

(Retablo III, escena 3)¹

Since Illusion is a part of man's terrestrial life, she must express her ultimate desire as the only one she cannot realize. Grau could not honestly depict this part of man in any other way. Such would be a presumption of man's ability to know Providence's plan. Although they can accept their inclusion in it, his characters never surmount its mystery. The dying Pigmalión laments that "Los dioses vencen eternamente aniquilando al que quiere robarles su secreto." (Acto III, escena última)²

Although this mystery must seem unreasonable to man, characters often accept it by calling it fate or destiny. In La señora guapa Antonio alludes to it in comparison with the señora's waking instinct of love in order to emphasize the inevitability of its power over the individual's life:

ANTONIO. -- ... Ha sentido la sensación ... de que ha dado de repente con ese arrebató cósmico, viejo y eterno, siempre el mismo como el nacer y el morir, ese instinto vehemente que nos funde a otro ser determinado, un ser que podíamos no haber hallado nunca, pero que una vez encontrado, no podemos huir ya, aunque queramos, como no podemos huir de nuestro sino.

(Acto III, escena 2)³

¹Grau, Los tres locos del mundo, p. 79.

²Grau, El señor de Pigmalión, p. 133.

³Grau, La señora guapa, pp. 199-200.

In El hijo pródigo Lotán's caravan arrives unpredictably to save his father and his town from starvation. Bitter toward God and those He seems to favor, the mob has been sacking the father's house. Now the people praise God for their salvation; and Hamir exclaims "¡Cómo juega Dios con las vidas y los destinos!" (Jornada III, escena 8)¹ Upon Lotán's entrance the townspeople run joyously to receive him although they once despised him. Rain begins to fall, and they declare it a gift from heaven to end the drought. Omar calls it God's blessing of Lotán's return. (Jornada III, escena 12)²

Just as the devil complained of God's unpredictable exercise of power in Las gafas de don Telesforo, these men could explain such turns of events only in terms of the mysterious fateful power of God. Alejandra points out to Varona that the name makes no difference. It is a force in man's life which only can be accepted. Even though he had vowed never to see her again because of his desire to direct his own life, he did not have it within his power to control what he chooses to name chance:

ALEJANDRA. --Ya ve usted cómo cuando menos podíamos figurárnoslo, el destino, en el que usted no cree, nos pone otra vez, de un modo tan inesperado, frente a frente.

VARONA. --¿Qué tiene que ver en eso el destino? Pura casualidad, muy frecuente en la vida.

¹Grau, El hijo pródigo, p. 284.

²Ibid., pp. 303-04.

ALEJANDRA. --Cuestión de nombre. (Acto II, escena 11)¹

Grau himself declared the impossibility to see the direction of destiny's plan at work in lives. Still, it can be recognized as certainly as can the other facets of man:

... casi siempre esos instantes históricamente celebres, se formaron por acumulación de hechos sencillos y triviales. La mayoría de los hombres vivimos lo cotidiano. Sólo a muy contados les es dado procurarse una guerra médica, una guerra púnica o un Waterloo, para intentar decidir el destino del mundo. Me parece más al alcance de nuestra observación viva y diaria, espiar la sombra misteriosa del Destino tras la persona de cualquier quidam del día. Por otra parte, el Destino es profundamente irreverente, a lo que parece, y maneja con la misma simplicidad al héroe que al paria. ... trata habitualmente con la misma desconsideración a toda la humanidad, practicando como la Muerte una democracia activa e igualitaria. Claramente ...no ha mostrado hasta el día, en nuestra fugaz vida terrena, ninguna predilección ni ternura. Va a lo suyo (desconocido para nosotros) como cualquier vulgar hombre de presa, manejador de negocios.²

Freed from the resentment inherent in recognizing as impossible his desire to direct life from the viewpoint of his inadequate intellect, man can admit to the truth symbolized in the impossibility for Los tres locos del mundo's Illusion and Destiny to wed and engender carnal children. Infinity is not so limited. Being a facet of man, Illusion cannot produce eternity within the realm of physical existence; but she can look beyond its borders. Recognizing her inclusion in the "obra maravillosa de Dios" (Retablo III,

¹Grau, El caballero Varona, pp. 205-06.

²Grau, "Prólogo," Los tres locos del mundo (Losada), p. 16.

escena 3),¹ she has the faith to live on now in the enraptured hope of attaining the infinite joy that eternal existence can bring. (Retablo III, escena 3)² Her statement that destiny and death are subject to her is justified. The devil's denunciation of her stupid participation in an unjust existence demonstrates that her faith is beyond any objections which reason can raise. (Retablo I, escena 4)³

The effect of this faith is to provide the balance of man's elements which permits the germination of the seeds of perfection he carries within himself. Man is liberated from his limitations because he accepts them. This means that even the side of man which led him to self-centered resentment toward Providence is admitted as a part of its plan.

Grau explains this paradox in assertions that men have need of a concept of evil in order to know the good. Evil's criterion is provided in man's nature--improperly balanced reason which blinds him to his integrity with the universe. The admiration that reason owes to the devil is narcissistic because the luckless rebellion of such a hero is the personification of its resentful, egoistic self-limitation or pride. If, however, man can acknowledge the lacking in his intellect, he can recognize evil and the fallacy of its tormenting denials.

¹Grau, Los tres locos del mundo, p. 79.

²Ibid. ³Ibid., pp. 23-29.

In his forward to Tabarín Grau uses the word intense to characterize a life whose elements, like light and darkness, rely on this interdependence for mutual realization:

Pero vivir no es sólo razonar, ni reflexionar: es vivir; con todos los mostos dionisiacos y todos los regustos amargos del Ecclesiastés. Nada tendría que hacer el conocimiento solo ... como nada podría alumbrar la luz, si no tuviese ante ella el negro manto de oscuridad, donde relucir, esclareciéndolo. ... Cuando se deja de vivir intensamente, se es cadáver ambulante.¹

Described by his master as "progresivamente malo" (Acto I, escena 3),² Urdemalas of El señor de Pigmalión proclaims the same theme:

Yo soy necesario en las farsas. Sin mí no sería posible ni el teatro, ni este mundo nuestro, ni el tuyo, ni el otro que dices que hay. Soy, pues, algo preciso, indispensable.

(Acto I, escena 3)³

Since Pigmalión's puppets are reflections of himself and mankind, it is this, the most intelligent, who represents the force of darkness in man--the Satan figure.

In La casa del diablo the esposo demands to know why God created the devil and evil, and St. John declares that the devil misgoverns mortal life. The saint's reply reveals the same idea of interdependence. Evil exists for the same reason as does darkness. Without darkness the sun could not light, and light would not be possible. Without evil and

¹Grau, "Prólogo," Tabarín, p. 106.

²Grau, El señor de Pigmalión, p. 66.

³Ibid.

pain man could not know divine perfection. (Estampa III)¹

The devil of El burlador que no se burla explains his existence in much the same manner:

DIABLO. --Cuando Dios quiere inutilizar un sol, lo envía entre soles, privándole de todo medio de manifestarse, o sea de oscuridad que alumbrar.

.
-- ... Yo, como todo, estoy cojo y necesito en qué apoyarme en este universal auxilio mutuo. Sin pecadores no sería posible el Cristo hijo de Dios, que se apoya en mí y vive de mí, como las estrellas viven de la oscuridad.

(Cuadro V)²

To recognize the darkness and the light it is necessary to know first that darkness exists and to identify it. Before the saints the esposo refuses to acknowledge any love for a God who sustains the world he knows because he does not realize that he is blinding himself to evil's existence within himself. When St. John tells him that earth is the devil's realm, he replies that nobody believes in the devil --the final cause of the devil's abdication in Los tres locos del mundo. Since he does not understand that his mind provides the devil's darkness, he does not admit John's rebutal that his disbelief does not disprove the devil's existence. (Estampa III)³

So long as man's existence is within the material realm he is subject to the devil's insistence upon limiting essence to his understanding. Earth is the casa del diablo.

¹Grau, La casa del diablo, pp. 126-27.

²Grau, El burlador que no se burla, p. 125.

³Grau, La casa del diablo, p. 125.

It is Hell--the source of man's torment.

In this light Grau wrote that the tragedy of a don Juan is his dependence on his physical constitution. However sincerely and joyfully he embraces his male role, he must suffer disillusionment if his concept of life is restricted to the fleeting part of it he exalts.¹ Because he does not perceive this darkness within his mind don Juan de Mayolas does not recognize his master in the devil, who appeals to him to join his rebellion:

DIABLO. -- ... ¿Por qué antes de morir no se rebela usted contra Dios, como yo, y se une usted a mi falange?

DON JUAN. --No necesito rebelarme contra nadie para hacer lo que se me antoja.

. -- ... La rebelión pone tener un amo contra quien rebelarse, y yo no tengo ninguno. Soy el amo de mí mismo.

DIABLO. --Esperaba esa contestación, a fe de Luzbel. Conozco a la gente.

(Cuadro V)²

Don Juan does not understand the devil's explanation that he has unknowingly served evil's mission. Juan's seduction of the would-be murderess sent by the devil (Cuadro V)³ enabled him to draw sensation of life to himself as he had always done:

DIABLO. --Sus entusiasmos duran instantes, pero su sed aumenta y permanece, porque usted ..., usted es un místico sensual sin saberlo, y la sensualidad es un medio de cansar la carne y acrecer la sed, y su sed

¹Grau, "Ante la figura de don Juan," p. 19.

²Grau, El burlador que no se burla, p. 122.

³Ibid., p. 124.

es su castigo temporal, que le llevará a otro castigo mayor, que ya ha sufrido y volverá a sufrir.

(Cuadro V)¹

Before his fusion with death don Juan first argues to the allegorical figures of Life, Death and Destiny that he is his own master. They mean as little to him as his own carnal life, which he has gambled so often to experience more of it. At that the red figure of life reveals to him nightmares of his conscience. The frightened Juan refuses to believe their reality. She explains that she was an exalted and strong life for him until now, but in his last moments she must cause him the irresistible nightmares which proceed from within himself. In death he must face the true direction of existence. (Cuadro V)²

Unlike Juan de Mayolas, Eliseo Varona would suppress passion because of an intellectual regard of existence. He explains:

Que me he ahorrado muchos dolores traspasando precozmente, desde que era estudiante, los velos y mentiras de la naturaleza, contemplando el universo, sin engaños, tal cual es, regular y preciso en sus movimientos, hecho en frío, matemáticamente, sin piedad, sin emoción, sin justicia, sin todas esas quimeras y debilidades nuestras y de algunos animales sentimentales.

(Acto I, escena 3)³

The result is the same. Grau describes him with the same words the devil used to describe Mayolas:

¹Ibid., p. 125.

²Ibid., pp. 126-27.

³Grau, El caballero Varona, p. 144.

... ese Caballero, doctor en arterías, rufianismo y chantage, tan distinto de Don Juan, no es más que un místico sin saberlo, que se engaña a sí mismo y a fuerza de negar a Dios y de no creer en nada, concluye por creer sólo en su yo, al que lo sacrifica todo, incluso su propia vida, con el mismo fanatismo que un creyente ebrio de fe, sacrifica a un ídolo, sea un Dios o un fetiche o un fantasma.¹

In their desire to direct lives toward themselves both unwittingly would deny themselves life which exists beyond their concepts.

In La señora guapa the seeress reads the señora's palm and reveals the reason for her actions. Her dress, conquests of men, humiliation of women, the insanity to which she drove her first husband have all been committed to satisfy her vanity. (Acto I, escena 5)² Because of love of self she has acted to draw attention and prove her superiority. In her delineation of her character the seeress names every man's diabolic tendency to direct life with his insufficient capacities--pride:

ADIVINA. -- ... Desde luego usted se conoce muy superficialmente a sí misma.

... --Usted está llena de usted, rebosante de vanidad y orgullo, cosa rara en una misma persona, pues una condición nosuele coincidir con la otra.

... --Está usted como borracha de sí, de sus cualidades y se aturde con las ventajas de su físico y encanto personal: orgullo.

(Acto I, escena 5)³

¹Grau, "Apuntes," pp. 16-17.

²Grau, La señora guapa, p. 128.

³Ibid., p. 127.

To protect his pride from further damage the devil at last accepts exile in Los tres locos del mundo. The eternal forces regard his action as envy of their powers, which he cannot usurp. Because he could not recognize his darkness, he placed himself in discord with the universe. Having already stated her superiority to Death (Retablo IV, escena 1),¹ Illusion reveals her faith that what the devil calls her madness may be a God-given way out of the darkness of limited existence:

LA ILUSION. --Nos llama locos y no comprende que sin mi locura, inada, ni él mismo, sería nada, ni tendría apariencia! ... [author's ellipsis] y que tal vez me han creado a mí, La Ilusión, como un piadoso camino de luz, el único quizás ... [author's ellipsis] para llegar al cielo un día ... [author's ellipsis]

(Retablo IV, escena última)²

Illusion must use the word perhaps because she represents a part of man's terrestrial existence. In honesty to the truth he depicts Grau cannot permit her to express the hope of her faith as fact. Since his theater is dependent on human understanding, the play ends after Illusion's speculation with the powers skipping among the tombstones. To the mind ruled by the devil's proud reason, such is madness. To them it is unquestioning participation in existence. The spectator can see both and also know that he cannot avoid the same involvement.

¹Grau, Los tres locos del mundo, p. 109.

²Ibid., p. 115.

It is the knowledge of this participation as well as of the origin of evil that form a basis for Grau's depiction of a providentially caused capacity in man to escape all the limitations the devil resents. Since evil would limit life to terms of earthly existence, it becomes the eternal death men fear. Since the conditions of earthly life are the limits that cause this infernal fear, earth once more deserves to be called the devil's abode--the casa del diablo.

The action of the third estampa of La casa del diablo takes place outside the gates of heaven, and it is here between death and eternity that the saints declare ultimate benevolence to incredulous men. Because Grau and his spectators are human the saints must speak in imperfect human language to deliver their message. For the same reason the saints, who know eternity, may reveal no more than what Grau perceived in man's existence. Their revelation must be limited to assurance that every man who passes through the imperfections of physical life can look forward to the infinite joy that Illusion could only desire in Los tres locos del mundo:

PABLO. -- ... a todos, sin excepción, debo advertirles, que aquí, en este lugar, ante los umbrales celestes, permanecéis todavía en absoluto poseídos de la Tierra, morada del Lucifer del Antiguo Testamento, y como venís de la Casa del Diablo, y aún estáis sin transformar, seguís conservando todas vuestras pasiones y naturaleza terrestre. Mientras la tengáis el lenguaje que escuchéis será vuestro burdamente limitado hablar de la Tierra, articulado y mísero, del que supe tanto como vosotros, porque entre vuestros

abuelos yo prediqué antaño la sublime verdad evangélica y entre ellos viví, luché, sufrí, esperé y recogí todas las miserias con que perturba el demonio a las criaturas de Dios ...

PEDRO. -- ... Dos destinos tienen los que mueren, y por tanto vosotros. Uno temporal: olvidar todas vuestras vidas anteriores y volver provisionalmente a la Tierra, o sea otra vez al martirio y poder del Diablo. El otro destino, definitivo y supremo, es franquear esa puerta ... y ver a Dios ... Cuando lo veáis, y es seguro que un día lo veréis, gozaréis del instante perdurable donde las ideas, las cosas y las palabras, libres de las barreras que las oprimen, alcanzan ilimitado sentido.

(Estampa III)¹

The escape from themselves that men can find in love is only an indication of their capacity for unlimited existence. To the viajera, whose love completely overcame the thoughts of death while drowning, St. John explains that such a love is but a reflection of what she will know in heaven:

JUAN. --Al franquear esa puerta y entrar en el Cielo que desdeñas, verás que ese querer tuyo es sólo pobre reflejo del amor universal y divino.

(Estamps III)²

In this benevolent plan physical death is the conveyance from and the certain end to inferior existence. Therefore, Charon is the only one of the ancient supernatural figures not retired to Olympus by Christ. He complains of being an eternal and iniquitously exploited slave who is forced now to ferry all who die and not just a numbered few. (Estampa III)³

¹Grau, La casa del diablo, pp. 102-03.

²Ibid., p. 116.

³Ibid., p. 89.

Such a prospect outweighs any discomfort. As darkness is necessary for light to be recognized, it is included within the plan for humanity. Before such a truth the esposo's and novio's objections to faith seem insignificant:

ESPOSO. --Todos mis cuentos y mi fe se perdieron en un mundo que sostiene insensible la injusticia y el dolor.

JUAN. --El dolor es muy breve y el reposo es eterno.

NOVIO. --¡Eterno!

JUAN. --Una magnífica Sabiduría divina sobrepasa toda prodigalidad, dando eternidades de felicidad, por momentos fugaces de dolor, que desvanece un sueño.¹
(Estampa III)

Since lack of faith changes nothing absolute and is the result of exercise of man's intellect--a factor of existence--, St. John describes it to the novio as one's misfortune but not a sin. (Estampa III)² It causes the needless fear and resentment that makes the anguish of man's darkness more oppressive but makes the light no less light. When the esposo is led to the gates of heaven, his mind refuses to admit to the reality of what is happening to him. Knowing that the gates will open and his doubt will vanish, John admires man's powerful reason and how close it can come to denying truth:

JUAN. --Cuando más cerca de la verdad, más duda de ella el hombre.

(Estampa III)³

Even the intellect that torments is a part of the plan, and not solely as a contrast to light. To the esposo's implications that man on earth is abandoned,

¹Ibid., p. 132. ²Ibid., p. 118. ³Ibid., p. 131.

St. Paul and St. John reply that reason is proof of God's provision for man. It can be misused by discontentment and resentment to produce doubt (Estampa III);¹ but the reason that rebels from non-egoistic causes is as much a release from self as love can be. The devil is the false idol of humanity's heroes. His foredoomed rebellion of resentment is usurpation of man's reason by a demand for proof. This can end only in demoralization for the rebel (as in his abdication in Los tres locos del mundo) rather than a sustaining faith or wisdom that comes from acknowledging his inclusion within the ultimately benevolent plan of Providence:

ESPOS0. -- ... hoy el demonio no pasa de ser un rebelde más, un inadaptado que, de existir, sería el gran amigo del hombre superior.

PABLO. --Eso es un error profundo, de toda una literatura terrestre.

JUAN. --El Diablo es un resentido y un descontento de sí mismo.

PABLO. --Y por eso enreda y desluce con la duda los grandes pensamientos, y envenena los sentimientos nobles, aterrando y desmoralizando al hombre con el fantasma de un Dios despiadado y negro.

ESPOS0. --Para nosotros el mito del Diablo es la ciencia y la rebeldía.

JUAN. --El saber es sólo divino.

ESPOS0. --Yo no creo más que en la ciencia.

JUAN. --La ciencia es conocimiento, pero no sabiduría.

PABLO. --Y la rebeldía del Diablo es puramente personal para ser poderoso sólo él, rivalizando con el Creador de los universos.

PEDRO. --Sólo la rebeldía por el bien ajeno, la rebeldía generosa, proviene de Dios.

ESPOS0. --¡De Dios!

JUAN. --Dios ha estado siempre con los grandes rebeldes ávidos de justicia.

(Estampa III)²

¹Ibid., pp. 125-26.

²Ibid.

If he will, man can recognize his inclusion in benevolence. Within his limited faculties he is provided with its proof in a sense of plenitude and beauty. Grau writes ironically that:

... para retroceder a un clima de brutos, no vale la pena de poder gozar ese infinito asombro que ha sido la existencia para algunos, ya, que en resumidas cuentas, la vida para el hombre no es más que lo que éste quiere que sea. ... La angustia y la agonía de los místicos, y de los Pascal, y los Kierkegaard, contradicción honda de un cristianismo ineficaz hasta ahora, en el insignificante punto del espacio donde respiramos, contradicción, y tristeza de despreciosa arcilla de la carne, tristeza, que un día puede ahuyentar una nueva y pujante reafirmación esplendorosa de una existencia ascendente ... ¿Y Dios, la gran objeción? ... Hasta hoy lo divino sólo se ha manifestado de un modo amigoy comprensible para los hombres, en lo fugaz del momento pleno y en el resplandor que se asienta en algunos lugares que ha hermoñado el homo sapiens, de Linneo, en este pequeñísimo planeta terrestre.¹

Although existence depends on "la Naturaleza que no puede ser vencida ni se deja olvidar, ... el Anticristo,"² man must admit that the pagan joy of plenitude with its tolerance for life and inspiration of art³ "ha estado siempre activa en la tierra, refugiándose en algún rincón y resistiéndose a morir."⁴ He cannot deny that the destruction of such a way of life is found in his own restrictive demands for conformity to his limited concepts:

Los enemigos de esa poderosa y valiente concepción vital han sido todos los fanatismos de todas las

¹Grau, "Prólogo," Los tres locos del mundo (Losada), pp. 13-14.

²Grau, Unamuno, pp. 73-74.

³Ibid., p. 84. ⁴Ibid.

creencias ... y cuando no, el Poder público, determinado en tiranía, más viejo que el actual totalitarismo, y como él, enemigo del alma humana y de toda lucidez civilizadora. ...¹

Paganism is a part of an unchanging human essence. That part is superior to its material side, which causes man's anguish; and it precedes all organizations and rules made by man to order physical life. Grau described it as:

... paganía y escape de ella [la vida] en busca de una ideal superación de la tierra y de la vida, tocadas de lo finito, desvalorada trágicamente por estar confinadas en lo temporal (agonía). Y no valga unir lo temporal a lo eterno, refugiándose en la abstracción, porque ciertos hombres no se tranquilizan con fríos conceptos explicativos. No hay vida digna de hombre sin pensamiento y sin ideas; pero la vida no es sólo idea ni pensamiento: la vida es una concreción orgánica, un animado compuesto de células, que necesita asirse a sí misma, a su concreción para ser tal vida. La gran tragedia del hombre pensante es no ser animal del todo. ... Creer que sólo una civilización ha hecho el hombre de espíritu es desconocer la íntima esencia humana.²

The recognition of human essence provides the explanation of Grau's choice of the señora guapa as a central character for a play and of the basis for her seeming transformation:

La he tomado como figura principalísima, de la comedia a que da nombre, ... porque siendo un personaje muy real por dentro, que es como en la vida, donde está la verdadera realidad de los seres vivientes, reales por dentro, muy por dentro, no en la carne, en el traje, ni en lo mudable exterior, que muere y cambia cada día; porque siendo muy verdad en sus entrañas, es digna de constituir por sí sola, una comedia viva ... y sobre todo porque pudo ser y vivir y porque se sucederá siempre en generaciones sucesivas, sea cual fuere su contorno.³

¹Ibid., pp. 84-85. ²Ibid., pp. 64-65.

³Grau, "Prólogo," Los tres locos del mundo, p. 17.

In En el infierno se están mudando Grau demonstrates that man's nature remains the same in spite of the blindness to subversion of values in a decadent order. In the conversation of three catedráticos the First attacks the Church and its corruption as evidence of total predominance of evil. Since he can acknowledge only self-concern as the truth of life, it seems incredible to him that there could be a God who would create life for others except by accident, who would permit rebellion of thought and would inspire self-denial:

- PRIMERO. --Se suicidó el día que se avino a ser religión oficial del Estado, y militó en política a la que fatalmente van a corromperse, podrirse y agotarse todas las religiones.
- SEGUNDO. --Usted, cual empecinado materialista ... [author's ellipsis]
- PRIMERO. --¡No me ponga motes! Yo sólo soy unos ojos abiertos sin velos, y veo el total predominio cósmico de lo que nosotros llamamos el mal.
- SEGUNDO. --Con usted, el diablo que se rebeló contra Dios ... [author's ellipsis]
- PRIMERO. --El diablo fué antes que Dios.
- SEGUNDO. --¡Qué herejía!
- PRIMERO. --Como la oscuridad fué antes que la luz.
- SEGUNDO. --¿Usted qué sabe? Por mucha ciencia que tenga ... [author's ellipsis]
- PRIMERO. --Lo sabe cualquiera. Sin la oscuridad no podríamos tener idea de la luz. Y en cuanto a Dios, no es creíble que consintiera rebeldes ni dejara en pie el mal. Tuvo que encontrarlo invencible y vivito y coleando. ¡Y, sin el diablo, adiós historia!
- SEGUNDO. --Así, para usted.
- PRIMERO. --Para mí, no, para la realidad que se nos alcanza. Esta tierra que pisamos se formó y navega en el espacio gracias a una catástrofe sideral.
- SEGUNDO. --¿De modo que para usted no existe el bien ni la virtud?
- PRIMERO. --Nada más estéril que la virtud.
- (Retablo III)¹

¹Grau, En el infierno, pp. 82-83.

After his affirmation that the saints confirmed his attitude with their ascetic denial of life, the First reveals that he is taking a wounded dog to his brother's veterinary clinic in the outskirts of the bombed city. To the Second's suggestion that he must be doing it for experimental reasons, he declares that he wishes to cure the pup. When the Second challenges his reasoning, he belies his own denial of the illogical side of his being that would act for reasons other than self-concern:

SEGUNDO. --¿No acaba de decir que el mal es la gran palanca del cosmos y que la piedad envilece?

PRIMERO. -- ... Las razones del corazón nada tienen que ver con las de la cabeza.

(Retablo III)¹

Revelations also belie a related attitude in La casa del diablo's novio. This architect tells St. John that he can believe in nothing but his numbers and planes. Although he cannot distinguish between good and evil, he would judge the world bad. On the other hand, he does not like to judge anything because one can make mistakes so easily. He believes in nothing, not even in himself. Then St. John questions his feelings for his cousin; and the revelations follow which show his acceptance of himself in his masculine role and a consequent release from self in love. At first he felt her body and wanted to shelter and love her. The saint asks if he would have sacrificed his life for her; and he replies it would have been the least he could do,

¹Ibid., pp. 83-84.

for life in the world is of no importance. At this the unbelieving man learns that he has been saved from reincarnation and will enter Paradise. (Estampa III)¹

A faith in the existence of a side to man's nature not subject to the intellect's poor concept of reality brings don Telesforo to preach his mission of illusion. This he explains to the psychiatrist Brentaño as the basis of his actions and even of his scorn toward those who serve imperfect notions of reality--not a bitterness on his part:

DOCTOR. -- ... ¡Además de su esposa, enemiga natural en éste y en muchos casos del marido, tiene usted muchos enemigos?

DON TELESFORO. --No creo, ... he hecho muy pocos favores a la gente.

DOCTOR. --¿Es usted un misántropo?

DON TELESFORO. --Sólo soy un hombre trasegado en el trato humano.

DOCTOR. --¿Y por ello un poco amargado?

DON TELESFORO. --Nada de eso. Yo, viendo que toda la vida y el mundo vienen a ser, cual dijo el clásico, un puro o impuro sueño, una ilusión, me propuse, hace tiempo, ver al mundo y a la vida a través de otra ilusión más agradable y divertida que la idea que tenemos de la realidad, idea que es tan mentira como la ilusoria que yo me construyo y además mucho menos hermosa.

DOCTOR. --¡Estupendo! Unos cuantos hombres como usted hacen falta en esta tierra tan trágicamente agitada y sin brújula.

DON TELESFORO. --Si hacen falta, se fabricarán.

DOCTOR. --¿Usted cree?

DON TELESFORO. --Precisamente la misión que me he impuesto con toda mi voluntad es ésta. La de que la tierra produzca unos cuantos seres a mi semejanza.²
(Rato I)

¹Grau, La casa del diablo, pp. 117-18.

²Ibid., p. 109.

Although it does not seem so, Telesforo declares his view the true and sane reality of earthly existence:

DON TELESFORO. --Y con todo, usted, que será pronto un neófito de la creencia en la ilusión, como la sola realidad y filosofía aceptable, salvadora del mundo, y yo, antiguo practicante de esa ilusión, somos quizás los dos únicos cuerdos de veras que hay en este instante sobre la tierra.

DOCTOR. --Es muy posible que tenga usted razón.

DON TELESFORO. --Sí, señor. Tengo la razón de la sinrazón, como Don Quijote.

(Rato I)¹

He is so convinced that he is correct in his indefensible assumption and that it will affect lives after his and the materialist church lawyer's death that he exclaims to Policarpo, "¡La realidad soy yo!" (Rato I)²

Telesforo's confidence stems from refusal to deny either side of his being. If his illusions are lies and his limitations prevent him from attaining his aspirations, they still are part of existence and influence him. What he must refuse to do for honesty's sake is to deny the reality of both planes. From his double view he can make an honest statement of preference; but, with an assertion that he is a part of nature, he accepts both. He even attains a reciprocal use of their properties in the invention of his spectacles:

DON TELESFORO. --Le ruego que olvide la mitología, ilusiones decrepitas, y no salgamos de los hechos concretos, que nos prueban que estamos hechos para vivir de ilusiones o sea de mentiras y que si los sentidos nos engañan frecuentemente, sin darnos nunca la verdad a que aspiramos, es una simpleza

¹Ibid., p. 109. ²Ibid., p. 119.

no aprender a substituir las mentiras feas de una realidad discutible, por las agradables o por las que nos plazcan más ...

DOCTOR. --¿Y las ilusiones fallidas?

DON TELESFORO. --Cuando están bien construídas no fallan jamás.

DOCTOR. --¿Que no fallan? ... [author's ellipsis]

DON TELESFORO. --No, el quid divino está en saberlas crear. Desde las más vitales y sublimes, a las más sencillas y materiales como las gafas que uso, cuando quiero regalar mis ojos.

.
--Tienen un objetivo similar al de mi anteojó. Sus cristales teñidos a mi gusto me modifican los colores, que me resultan feos o antipáticos, de lo que me rodea.

.
--Los objetos que yo veo por entre estos cristales, no son tal cual los veo con mis ojos naturales, pero tampoco los que veo con mis ojos son como los veo, sino como me consientan que los vea mis órganos físicos.

DOCTOR. --De eso no cabe duda.

DON TELESFORO. --Pues bien, entre las dos manipulaciones, la de la naturaleza y la mía, prefiero la mía, que también soy yo naturaleza. Y me hago unas gafas.

(Rato I)¹

Telesforo is convinced that the same attitude abroad in the world can result in a life of general happiness. The principle of life leads him to denounce any goal or illusion which in its selfishness impoverishes or defiles life. His faith in man guides him to an assertion that goals tolerant toward life and men's concepts of it encourage their accomplishment and the proliferation of others like them. Rather than in a shrinking or resentment before life or a profligate waste of hoarded wealth, the noblest elements of man's concept of himself can be made manifest in efforts to make life happier for all. Telesforo does

¹Ibid., pp. 105-06.

not bother to worry about that concept outside this life's limits. Since he has declared himself nature, he expresses to Brentaño how useless and out of place such would be. He does so in an exclamation that affirms man's capacity for joy in life:

DOCTOR. --Olvida usted que hay muchas clases de ilusiones.

DON TELESFORO. --La mía es múltiple, a elegir, según los gustos.

.
--Cada niño elige el juguete que más le gusta y se regocija con él, ¿verdad?

.
--Pues lo mismo ... deben hacer las personas mayores y elegir la ilusión que más les plazca y vivir con arreglo a ella, en la seguridad de que la ilusión escogida, no es menos real que lo que llamamos realidad.

DOCTOR. --¿Y las ilusiones perjudiciales o funestas?

DON TELESFORO. --Esas, sopladas por un demonio terrible, son las que se empeñan en pasar por vivas, estando muertas y podridas.

DOCTOR. --Pero esas ilusiones existen ...

DON TELESFORO. -- ... Lo reconozco.

DOCTOR. --¿Y qué va usted a hacer con ellas, entonces?

DON TELESFORO. --Matarlas y enterrarlas para siempre.

DOCTOR. --Es usted expeditivo.

DON TELESFORO. --Conservar lo corrupto es un crimen.

DOCTOR. --¿Y cómo estar de acuerdo en clasificar esas ilusiones? Las que para uno son funestas, para otros son sacrosantas.

DON TELESFORO. -- ... Las viejas que ensombrecen la vida, la torturan y la convierten, sin remedio, en un calvario, son las funestas, las siniestras. En cambio, las que nos ayudan a vivir contentos y optimistas y nos sirven de tónico ... son las buenas, las necesarias y vitales.

DOCTOR. --Eso es toda una psicoterapia.

DON TELESFORO. --Para contribuir a propagar los hombres portadores y fabricantes de ilusiones nobles y grandes, precisa la ya mencionada degollina previa de todas las putrefactas, cuya sostenida conservación está envenenando a la humanidad.

DOCTOR. --A veces son un consuelo.

DON TELESFORO. --Todo lo que envenena es un mal consuelo, como el de los estupefacientes.

.

--Degolladas las ilusiones contrarias a la terrena alegría de este planeta, tan embellecido hoy para los privilegiados que no saben gozar de esos privilegios, lo demás viene por sus pasos contados.

...
 -- ... Una ilusión alentadora, pujante y vital, en libertad, trae otras mil. Se enredan como las cerezas y se multiplican cual los granos de trigo.

DOCTOR. --Pero ¿Cuáles son para usted esas ilusiones vitales?

DON TELESFORO. --Las de nuestros mejores instintos. Las más expansivas, alegres y optimistas, las de los bellos gestos, las de los altos pensamientos, las que nos den el anhelo de fabricarnos continuamente un mundo mejor, sin confines ni trabas y un deseo siempre ambicioso, hasta llegar a Dios.

DOCTOR. -- ... ¿Y si no llegamos?

DON TELESFORO. --¡No importa, si el camino es alegre y disfrutamos de él!

(Rato I)¹

With this confidence in life Telesforo paradoxically reaches the goal of the devil while being his opposite. Telesforo does not suffer the fears and resentment that stem from the devil's inability to cause universal conformity to his (a man's) concepts. To the contrary, he finds that the illusion that places him in conformity with his concept of life is that which most overcomes his tendency to assure himself life by attempting to subject it to his reason.

In duty to others he gains release into creation of joy in life beyond himself. Instead of a retreat into a shelter of impassivity his spectacles represent a balm to his reason and an aid to perseverance. Because the devil symbolizes man's persistence in self-limitation he sees a naive misuse of illusion's power in Telesforo's claim to have achieved man's proud hope of finding the secret to his

¹Ibid., pp. 102-03.

self-government. It is acceptance of the circumstances that seem to him only proof of man's accursedness:

DON TELESFORO. --Cada cual elige la ilusión más de su agrado y medida y yo prefiero la del deber, aunque me haga infeliz y me mate, a todo el resto de las ilusiones.

.
--Debiera usted advertir que yo prefiero la ilusión del deber cumplido, por la fuerza que me da saber que poseo una voluntad que satisface mi orgullo.

DIABLO. --Pecado satánico.

DON TELESFORO. --Usted, con todo su poder diabólico, no puede comprender a hombres cual yo, necesitados de trazarse normas supremas, para autogobernarse como un Dios.

DIABLO. --Esos son resabios metafísicos de estudiante.

DON TELESFORO. --No me importa lo que son.

(Rato III)¹

Telesforo makes this reply before the devil charges that El Invisible has robbed him once more. To Telesforo such a cry must seem proof that he has rejected temptation to follow a deluded champion. Telesforo already recognized the futility of man's attempt to recreate the world in his own concepts when he refused to yield the plans of his paralysis invention. He knew it inevitably would be used against man rather than in an imposition of equitable sharing among them.

As Pigmalión learned too late, imposition is a reflection upon others of one's inadequacies. A denial of liberty for self-realization would falsify Telesforo's assertion of faith in man's capacities (and therefore in himself) to learn to recognize his darkness and turn away from it.

¹Ibid., pp. 102-03.

In his introduction to Los tres locos del mundo Grau described as inferior the humanity that sacrifices this ability for universal material benefit, which ironically never can be gained without it:

Y la riqueza ..., si no sirve para crear una vida estilizada, con grandes valores espirituales, que puedan estar al alcance de todos, sólo podrá construir, ..., lujosas e higiénicas pjaras de cerdos adecentados y limpios pero no un mundo digno de los humanos mortalesa los que dió Prometeo el fuego robado a los dioses, para algo más que para jugar al balón pie y demás deportes Unos conglomerados sociales de distintos lenguajesy países, que no saben crearse más que placeres bajos y groseros y una existencia de fieras en rapiña ... casi siempre en detrimento del buen desenvolvimiento de la especie, unas sociedades así, constituyen una extendida población de animales, digna de ser crucificada como rebaños, al capricho de cualquier autócrata desalmado, visionario de negras quimeras.

De nada sirve haber ideado y puesto en práctica la maravilla del avión, y de los prodigios científicos conseguidos, o en camino de lograrse, si han de servir para dominar tierras habitadas por grises masas de esclavos mecanizados, más inferiores que los parias y que las bestias.¹

In his 'toyshop' Telesforo does not create his own world but represents existence in a realism true to his faith in the multi-facted character of man. There three figures are predominant--a large Sancho Panza (evident reality) and don Quijote (illusion) on either side of Joan of Arc (faith). Also noticeable is the absence of toys of war (a respect for the right of every man to life and the opportunity for joy and self-realization it can afford

¹Grau, "Prólogo," Los tres locos del mundo (1934), pp. 12-13.

him). (Rato II)¹ If the principle he suggests of faith in man and tolerance for life were universally accepted all need for war would be negated.

The only method left to Telesforo to share his secret with humanity is through the effect of his influence. He preaches illusion to all even though others scorn him and call him a mad hypocrite (e.g., for his insistence on strictly businesslike transactions). In his realism he accepts their attitude as a condition to the fulfillment of man's proudest illusion of godlike self-government on earth. Through sincere practice of his illusion of duty he permits others to realize the same while escaping the anguishing results of diabolic pride.

At the same time his embrace of all of life for man does not exclude that which can produce evil.² Just as he did not expect the devil to understand him, Telesforo does not expect men still enveloped in the ignorance of their darkness to accept his realism. In his tolerant understanding he becomes the devil's opposite. He does not abdicate and retreat into the narrow confines of his resentment. Instead, he attains toward life an even more expansive

¹Ibid., p. 110.

²In Unamuno, su tiempo y su España, pp. 54-55, Grau wrote that even among the minority of individuals responsible for raising the human from a race of animal-like primitives two complementing but incompatible mental attitudes always have and always will prevail: the unconscious nostalgia of not being God and unquestioning acceptance of existence as man can know it.

attitude whose example of forgiveness raises him to a Christlike stature.

Thus, Telesforo endures his wife's fury and derision and lovingly takes her back without question after she has abandoned him. He suffers the humiliation of his only child's running away from home and leaving a letter in which she denounces him. His preaching of illusion as the road to happiness and his suffering the wrath of her step-mother at the same time seem mad and hypocritical to her. His wife blames the loss of the girl on her liberal education and declares that she would have reared her in strictness, but Telesforo responds that one must give children a free hand or lose them completely. He cites similar action by the daughter of the highest justice in the land. Reared by a saintly mother and educated in a highly disciplined Ursuline convent, this girl eloped with a boy from a corner drugstore and ended in a reformatory. (Rato II)¹ When his wife publicly reviles him for allowing himself to become the target of mockery by the neighborhood children, the kindness of his reply reflects his forgiveness of naive ignorance:

DOÑA VIOLANTE. -- ... (Al ir a poner el pie en el primer tramo de la escalera repara en el pelele que cuelga del ancho gabán de Don Telesforo, vuelve sobre sus pasos y se llega al grupo.) Vean el abrigo de mi marido. Se mofan de él, ya, hasta los chiquillos de la calle y le decoran la espalda.

.

¹Grau, Las gafas de don Telesforo, pp. 122-23.

--¿No ven ustedes? Como ha dado ahora en ir gesticulando y hablando solo por láscalles, va siendo ya hasta el hazme reír del barrio. (Agitando el pelele de papel, ante el grupo.) ¡Miren qué hermoso!

DON TELESFORO. --(sonriente a su mujer) Bromas de chiquillos, que son siempre chiquillos, hija.
(Rato II)¹

The same self-sacrifice in the face of known failure is found in men at the head of society--Eprontas of En Ildaria and the President of En el infierno se están mudando. They are like Telesforo who sacrificed the use of his invention and submitted himself to his lonely and painful campaign to change men's attitudes. Upon conquering their feeling of resentment toward limitations they, too, submit themselves to the bonds of a charitable solitude. Grau described Eprontas' self-limitation in loneliness as the impassable bond which must be suffered to effect change: " ... para hacer una verdadera revolución, inmediata, por modesta que sea, la soledad, constituye una frontera infranqueable."²

Eprontas' declaration that "si la vida no me sirve para hacer de ella lo que quiero, no me sirve de nada" (Acto II, escena 13)³ resembles that of Telesforo's claim before the devil to possess the power to satisfy his pride in self-government. He also shares Telesforo's secret of

¹Ibid., p. 116.

²Grau, "Prólogo," La casa del diablo, p. 13.

³Grau, En Ildaria, p. 222.

self-discipline that stems from total acceptance of man's nature. This realistic awareness caused him to make his sacrifice. Before the declaration of intent to make of life what he wants it to be, Eprontas revealed to Dilia an attitude which signifies to her a full humanity. Because she can recognize it and live on faced with predominant decadence, he sees the same in her:

EPRONTAS. --Un hombre como yo, lucha.

DILIA. --¡Y vence!

EPRONTAS. --¡O no! Se es más grande por luchar que por vencer ...

DILIA. --Eres todo un hombre, Eprontas!

EPRONTAS. --¡Y tú, toda una mujer, Dilia!

(Acto I, escena 18)¹

With a serenity similar to Telesforo's Eprontas refuses to compromise or impose his attitudes by force. To set an example of integrity in government he accepts his lack of popularity and exposes himself to ridicule through an exposé of his wife's corruption. In order not to sully the illusion he wishes to foster he denies himself the sincere love he could share with his sister-in-law Dilia. With this self-commitment to solitude the play ends with his declaration of realism that "¡Cuesta mucho más ser hombre, que ser santo!" (Acto II, escena 14)²

The same realism enables the President to continue his campaign in the face of his defeat and man's subjugation to decay as presented by the three Parcae. In leaflets dropped from airplanes he has proclaimed a faith in man's

¹Ibid., p. 186. ²Ibid., p. 230.

capacities and his intention to bring men everywhere to realize them under a regime of expansive tolerance to life not unlike Telesforo's good illusions:

Hasta los días actuales en que vivimos, las grandes civilizaciones ejemplares y luminosas del mundo, han sido sólo floridos oasis, más o menos duraderos, en toda la extensión de la tierra atrasada y salvaje.

...
Nosotros nos proponemos que esos oasis sean todo el planeta de Polo a Polo, con las diferencias impuestas por las condiciones telúricas.

...
Las únicas filosofías y religiones no extendidas ni practicadas libremente hasta ahora, son las de la vida enriquecida por la sed de saber, o sea la ciencia, y por el arte, o sea el sentimiento estético llevado a todo con deleite de creación, de inquietud constante y de apetencia de un dios, absolutamente desconocido aún.
(Retablo II)¹

At first he does not possess sufficient faith and charity to refrain from imposing his illusions on others. He has declared in his leaflets that the world soon will enter an era of new dimensions; but it is with the bitter notation that the era must be a matriarchy because of the debilitating crisis in men's attitudes. (Retablo II)² He gains use of Telesforo's invention to impose a new regime whose goals are utopian:

No estamos adjuntos a ningún partido. Tenemos una teoría propia. Sin teoría previa no hay revoluciones organizadas posibles. Esta que estamos empezando, dados los poderosos e insospechados medios con que contamos, será corta, totalmente universal, socializante, tendiendo a una futura supresión del Estado.
(Retablo II)³

¹Grau, En el infierno se están mudando, pp. 50-51.

²Ibid., p. 62. ³Ibid., p. 50.

The most to which the President can aspire realistically is influence--as he has revealed to be his fear in conversation with don Homobono. When in the midst of destruction he is faced with the evidence presented by the Parcae, he is tempted to surrender his campaign for humanity. He knows he is not achieving victory, that he and his civilization will pass and be forgotten in time; but he refuses to succumb to these figments of his rationalization's urgings to admit that man is no god. Because of his faith he overcomes himself and the danger of retreat into resentment. At the end he, too, governs himself in an act of charitable sacrifice. After the Parcae leave, his loneliness even among his companions is made evident. As he begins his mission of influence, they do not understand him. When his disciples ask with whom he has been speaking, the President's reply is with his imagination. To their incomprehension of how such a learned and realistic man could say he talks with figments, he ends the play with his attempt to explain the secret of man's power to order life:

PRESIDENTE. --En el mundo, hasta ahora, y no hay
señales de que vaya a dejar de ser así, todo son,
inclusive la verdad y las matemáticas, figuraciones.
ACOMPAÑANTE PRIMERO. --¿Figuraciones?
ACOMPAÑANTE SEGUNDO. --¿Figuraciones?
ACOMPAÑANTE CUARTO. --¿Figuraciones?
PRESIDENTE. --¡Nada más que figuraciones! ¡De cómo
sean ellas depende todo!

(Retablo III)¹

¹Ibid., pp. 97-98.

Within the limits of his life on earth man does possess the ability to become at least a poor god through faith succeeded and perfected by its product, charity. It is the power of charity that truly overcomes the limits which impose fear and resentment and which make pride diabolic. In the revelation act of La casa del diablo St. Paul and St. John emphasize the importance of charity in regard to the salvation of the revolutionary called Angel de la guardia. Her faith in men has resulted in a practice of charity. It is evidence of the reflection in her of the godliness that soon will open heaven's gates in spite of her still incredulous, earth-bound soul:

PABLO. --Esa mujer ha sufrido tormento interior y prisiones por los demás. Su vida ha transcurrido en un constante fondo de hambres, castigo e ingratitudes. Muchas veces, los mismos que socorrió, a costa de sí misma, la insultaron y menospreciaron hiriendo sus grandes caridades y bondades ocultas.

.
 -- ... Inspirado por Dios, escribí un día a los Corintios: "Si yo hablase lenguas humanas y angélicas, y no tengo caridad, vengo a ser como metal que resuena, o címbalo que retiñe. Y si tuviese profecía y entendiese todos los misterios y toda ciencia, y si tuviese toda la fe, de tal manera, que transpasara los montes, yo no tengo caridad, nada soy. Y si repartiese toda mi hacienda para dar de comer a pobres, y si entregase mi cuerpo para ser quemado, y no tengo caridad, de nada me sirve." ...

JUAN. --¡La caridad es la única fuente del amor! ¡Todo gran amor es caridad! ¡Y esta mujer es todo amor en sus entrañas! Y por eso tú ... mujer ladrona y blasfema, que has amado a todos los desgraciados y míseros de la Tierra, derramando por ellos lágrimas de fuego, estás salvada.
 (Estampa III)¹

¹Grau, La casa del diablo, pp. 129-31.

Grau presents evidence of the hope, or spirit of perseverance, that complements these godly qualities of faith and charity in self-sacrificing leaders. He finds proof of its enduring and driving power over men's lives in its persistence in the Spanish national character. Resurrected from her decadence, this part of Spain's heritage can be a gift to the world.

Spain's heroic spirit enabled her to live "epopeyas heroicas ... fué una gran realidad histórica ...".¹ Grau saw her past as quite the opposite of her present withdrawal into self-contentment. In "Los grandes hombres ..." he cited Spengler's opinion that only the Spanish, English and Prussians have given ideas of universal import to Europe. Spain's contribution was ultramontañismo,² an escape of self. In Unamuno, su España y su tiempo he recalled the antiquity of Spanish civilization and the indomitability of Spanish spirit in the past.³ In his dedicatoria to El conde Alarcos he proudly claimed as part of his heritage the spirit of his ancestors whose conquests, creations and words spread Spanish civilization over the world and kept it alive for centuries.⁴ He wrote that even in the depth of the decadence of the Bourbon restoration:

¹ Grau, "Prólogo," En Ildaria, p. 139.

² Grau, "Los grandes hombres," p. 139.

³ Grau, Unamuno, pp. 87-90.

⁴ Grau, "Dedicatoria," El conde Alarcos, pp. 19-20.

el viajero despierto ... podía hallar ... una sombría resignación sorda, un soterrado afán de rebelión salvaje, y le era fácil advertir la energía, latente, no por escondida menos creciente, de una raza sobria y enjuta, cuya pujanza natural, no debilitada por las plagas de la gran ciudad, no había podido invalidar ni el hambre, ni el descontento crónico, ni el profundo desencanto inconsciente de un pueblo al que se le ocultan todos los horizontes, intentando destruirle día por día toda esperanza ... [author's ellipsis]¹

When the rebellion begins in En el infierno se están mudando, a young Spaniard comes to volunteer in the effort. A reporter meets him; and, after noticing the youth's enthusiasm for the idealism of the cause, he remarks that every Spaniard has a little of the Quijote within his character. In the ensuing conversation the creation of a universal symbol of justice is attributed to the spirit of a dissatisfied and humble Spaniard. This spirit of Quijote embodied in the young Spaniard seems to be the spirit of life in contrast to the reporter's impassivity which reflects the hopelessness of a decadent world:

JOVEN. --¡El héroe más trágico y más sublime, encadenado al ridículo!

REPORTERO. --Sólo un español humillado y hambriento de todo, cual Cervantes, pudo forjar una tragedia semejante.

JOVEN. --¡Única! Y en la que todavía no ha reparado bien la gente.

REPORTERO. --Sólo que Don Quijote y Sancho solían ser las víctimas obligadas de las arremitadas del loco loco manchego para favorecer la justicia en la tierra ... [author's ellipsis], y estos cinco sabios cuentan con armas pavorosas que, en vez de mejorar el mundo, pueden destruirlo.

JOVEN. --Si el mundo ha de seguir pendiente abajo, más vale que desaparezca.

REPORTERO. --Ya han desaparecido muchos mundos. Uno

¹Grau, Unamuno, pp. 177-78.

menos, qué importa.

JOVEN. --Sólo nos importa a los que estamos en él.

REPORTERO. --Todo es tan fortuito, ocasional y efímero en esta corta vida nuestra, que no vale la pena tomarla en serio.

(Retablo III)¹

In a world decadent in materialistic pessimism Grau considered the spirit of Spain her great treasure. As the gates of heaven are about to be opened to earth-bound non-believers in La casa del diablo, the esposo declares it impossible for any human to believe. St. John counters by alluding to the life of the Spanish mystic San Juan de la Cruz, whose faith enabled him to endure hardships and imprisonment in a campaign for reform. He uses his poetry to express his point:

JUAN. --Un místico de tu raza "entróse una vez donde
"no supo y quedóse no sabiendo toda ciencia trans-
"cendiendo."

ESPOSO. --Hace siglos que España no produce místicos.

NOVIO. --Sigue sólo dando pícaros.

JUAN. --"Ese no saber sabiendo
"es de tan alto poder
"que los sabios arguyendo
"no lo pueden comprender."

ESPOSO. --Lo que no puede entenderse es para mí como si no existiese. (Sin perder la suavidad y lejanía, extrema la música su acento exaltado, y ciega la claridad de la puerta.)

JUAN. --Al pasar esa puerta simbólica, que se os va a abrir ahora ... os caerán súbitamente las tinieblas de vuestra vida mortal y llegaréis a Dios. "Toda ciencia trascendiendo."

(Estampa III)²

Eternity and Truth are entered to the accompaniment of the words of a Spaniard's testament of man's ability to

¹Grau, En el infierno se están mudando, pp. 84-85.

²Grau, La casa del diablo, pp. 132-33.

overcome the limits he fears so much. Writing of his allusions to mysticism Grau accepts this ability to overcome self-imposed limitations as a facet of man's life. He describes the play as:

un drama de "mundo, demonio y carne", realista en sus dos primeras jornadas, que da vuelta sobre sí mismo, en la última jornada, diseñada a modo de estampa, para proyectarse en ese mundo mágico, nunca bastante explorado, buscando en él, razones íntimas de pasiones y actos que no podrían explicarse con lo que se entiende generalmente por lógica y psicología, porque cada individuo de la tierra, aun los de la fauna irracional, tiene zonas particularísimas en sus determinantes vitales que no podrán clasificarse jamás, por su infinita diversidad.¹

Since through his art Grau did propose to expose and involve his fellow man in the truth of life's possibilities, he as the author must be considered just as much the man of enduring faith and practitioner of the charitable self-sacrifice of influence as Telesforo. Through his theater he must serve as proof of his contentions. He wrote that:

ser escritor no es una ventaja. No debe serlo al menos. El oficio de escritor supone lógicamente abnegación y espíritu de sacrificio. Un artista de las letras sin fe, es tan repugnante como un cura de almas sin vocación.²

Grau did express belief both in the truth of life's nature being lack of subjection to apparent empirical limits and in the conformity of theater to that truth:

El teatro y la misma vida están animados por un substancial instinto de transfiguración, lo cual explica que casi todos los grandes y pequeños dramaturgos y comediógrafos, han tratado el caso de la doble o fingida

¹Grau, "Prólogo," La casa, pp. 14-15.

²Grau, "Aviso al lector," Entre llamas, p. x.

personalidad o de la identidad de parecido de dos personajes. El abundoso Shakespeare ... ha manejado con genial pericia ese trance, sin preocuparse de la verosimilitud y sin que disminuya, por eso, la profundidad y la auténtica poesía de la obra, conservando la esencial condición de espectáculo que debe tener todo teatro.¹

As an expression of this instinct in life he envisaged theater's purpose an aid to enable men to experience life on the higher plane he fears does not exist:

... la múltiple carátula escénica, nacida sin más propósito vivo y real, que liberar un rato el espíritu de toda la vulgar pesadumbre de un vivir incierto y áspero, proyectando la sombra del mundo fuera de nosotros, para verlo en otro plano, librándonos de sus fantasmas.²

He considered man's ability to see life on more than one plane as constant in human history and thus a proper subject for his theater:

Si los buenos burgueses del Pireo barrieron la gran tragedia helénica de la escena, no pudieron barrerla de la vida ni del arte, al igual que nuestros burgueses, completamente ignorantes de su sentido e incapaces de ennoblecerse sintiendo su emoción en la escena. Pero un día volverá a esa escena de no importa qué lugar, el ansiar ardiente de Prometeo y la desgarrante voz de los atriadas, con otras formas y gestos porque, según la frase clásica, las miserias y grandezas que se ocultan hoy al Sol aparecerán mañana.

El teatro, como todas las grandes expresiones del arte, tiene siempre una gran perspectiva ante sí. Pensando en ella he escrito toda mi obra.³

Accordingly, Grau made Dilia of En Ildaria state her preference in art as:

¹Grau, "Primera consideracion preliminar," Tabarín, p. 101.

²Grau, "Prólogo," Los tres locos del mundo, p. 8.

³Grau, "Prólogo," El conde Alarcos, p. 13.

DILIA. -- .. algo más fuerte, más hondo, más sangrante ... [author's ellipsis] Goya, el español, por ejemplo. ... Yo admiro los grandes reflejadores del mundo diverso, los grandes burlones, satíricos, por exceso de amor insatisfecho, y, sobre todo, los que han deformado, alterado, sacudido, intensificado la vida ... [author's ellipsis] Esa vida que tiende a la inercia, al sueño ... [author's ellipsis]
(Acto I, escena 9)¹

If such is Grau's thesis, it might be expressed also as a refusal to write works of thesis because of life's freedom from it. He wrote " ... me interesa consignar ... la completa ausencia en mi teatro de lo que llaman los tontos obras de tesis."² Life already has its rules established--particularly that of dispassionate and universal death, by which men must abide or suffer the consequences.³ To him it followed that:

El arte, fundamentalmente, no es más que la captación en belleza del secreto manifesto de todo lo que existe y la ciencia de nuestras ignorancias, ardiendo ante el mundo visible y ante el microcosmos humano, que también pertenece a ese mundo.⁴

Grau accepts life for what it is--fact and possibility. In his theater he must limit himself to influence. If he did attempt to create a new world, like Pigmalión he would prove inadequate of creating the basis for truth for his concepts and rules. In order to communicate the author must remember what he himself is. Because he believed contemporary playwrights unwilling to acknowledge this truth,

¹Grau, En Ildaria, pp. 162-63.

²Grau, "Prólogo," El conde Alarcos, p. 12.

³Ibid. ⁴Ibid.

Grau refused to identify himself with their theater:

El desquiciamiento del convulsionado mundo de transición en que nos toca vivir, ha creado, a capricho, extravagantes modos de expresión que en vez de lograr huir de lo clásico y académico y de resultar originales, muestran su vana y débil construcción, sin darse cuenta de la nueva época cuatridimensional en que entramos, perdiendo toda perspectiva y eficacia en tiempo y espacio porque el verdadero arte, sea cual sea, empezando por el teatral, no puede desprenderse de su íntima sustancia para desvirtuarse queriendo ser lo que no es.¹

Because he wished to depict man's capacity for full, unlimited life, but in accord with his concept of art, he admitted he did not give serious consideration to:

cierto teatro foráneo en boga, refractario a todo lo genial y sincero, que por aquel entonces se llamaba a sí mismo teatro avanzado de arte, pleonismo ocioso, ya que todo el grande y verdadero teatro, pertenece al arte o no es nada.²

Being human, every artist cannot fail to be inadequate when he proposes the proof of his reason and efforts as the sole point of reference:

Nada más falso que la creencia de que el hombre sea su obra; a veces, ésta es algo en pugna con el que la produce. En algunas ocasiones, la producción artística rebasa la inteligencia o la contradice, gracias al subconsciente, que tampoco es permanente como no lo son el impulso creador y la posición de los astros en el firmamento. En cierta zona moral, el error está en olvidar que las verdades hechas son siempre incompletas. Lo ilógico y lo arbitrario pueden descubrir según su empleo y la pericia con que se manejen aspectos inéditos y profundidades inexploradas, pero pueden ser también adefesio y extravagancia o un engaño con que disfrazar la inhabilidad para conseguir una gran realización artística.³

¹Grau, "Primera consideracion preliminar," Tabarín, p. 101.

²Grau, "Prólogo," La casa del diablo, p. 11.

³Grau, "Apuntes," pp. 10-11.

In his introduction to La casa del diablo, the play in which Grau most assures a benevolent relationship between man and Providence, he compared his esthetics with art he considered worthy of lasting recognition. He described his as proven in man and unwilling to venture into what is beyond man:

... rebelde a toda desfiguración de cualquier tipo circunstancial de cultura ... que no se hubiera antes transustanciado en el sentir y en la mente, en busca del crear sincero, del ser, huyendo ... del parecer. ... Toda una estética ... un clima, en el que no se admite enturbamiento de aguas para simular profundidades inexistentes.¹

He expresses the same attitude in don Telesforo. Alicia Brown is amazed by the lifelike toys the great chemical engineer has manufactured. To this vain woman so easily enchanted by the devil when he appears, Telesforo makes a reply that reveals his realistic appraisal of man's character and foreshadows his defeat of Satan's temptations. Because he is a man, he adores and creates toys that are the imitation or reflection of the world as he knows it. Also because he is a man he is intrigued by games (the representation of reaching a goal through participation in a known set of rules). For the same reason, however, he excludes those that must end in useless disappointment:

ALICIA. --Es usted un ... [author's ellipsis] un hombre ... [author's ellipsis] un hombre ... [author's ellipsis]
DON TELESFORO. --Qué duda cabe, soy un hombre. Un hombre que adora todos los juegos, menos los de

¹Grau, "Prólogo," La casa del diablo, p. 12.

azar, y a los juguetes, porque son la caricatura
del mundo de los mayores que imitan los niños.
(Rato III)¹

An artist can take no other attitude if he maintains that his art is the reflection of truth men can know in life. A man can express evidence of faith; but, as long as he is dependent upon the circumstance of his mortality, he faces an insurmountable impediment to saying honestly that his mind can encompass a valid concept of reality. Therefore, Pigmalión dies in disillusionment. His reflection--his puppets--embarks on a campaign to reorder the world with evil's justification; but the puppets depart to the sound of madness after having destroyed any possibility of sustenance from their creator. To the contrary, upon acknowledging their inevitable inadequacy Telesforo and the President do not succumb to their temptations--the one to force compliance with his concepts and the other to withdraw into resentment, the deepest vanity. The saints of La casa del diablo must lower themselves to communicate in mortal language inadequate for expression of their knowledge of the ineffable. The dead souls will not share that knowledge until they pass from earth's bounds through the portals of eternity, which are opened but do not reveal what lies within.

Grau would not have the spectator live a lie in his involvement in life presented on stage. Human life is limitations, and peace is found in self-domination that permits

¹Grau, Las gafas de don Telesforo, p. 137.

their acceptance. In acceptance the limits no longer seem absolute. This may result from a sense of plenitude in sexuality, escape from self in devotion to a lover or in acceptance of death's annihilation and the mystery of unpredictable destiny.

By accepting these limits to his power while continuing to believe in the worthiness of his illusions, man can overcome the devil which lies within himself--the temptation to prove life to himself by desiring its conformity to his reference and the fear that results from the knowledge of the sure failure of such vanity. Through this faith and self-sacrifice man can attain both release from the cause of his fears and self-government while still bound by the limitations that were the objects of his fear.

In El hijo pródigo the play ends with Elda ceasing to implore God to end her life and its torture. She carries her "gran dolor del mundo" (Jornada III, escena última)¹ to the wonderful Nazarene who lives in the fields, cures blindness and offers happiness in life. (Jornada III, escena última)² Grau does not permit himself to use the word Christ nor place him on stage. He refers to him as the not yet crucified man, the culmination of the same Scriptures whose teachings led Lotán to return to accept the life of the town that could not understand him and seemed so hostile to

¹Grau, El hijo pródigo, p. 372.

²Ibid.

him. Perhaps for this reason Grau chose as a subject for his play a parable narrated by the man said to have sacrificed himself to give a basis for belief in a benevolent Providence. Like the playwright he could be the unseen but living narrator who says that man need not be subject to his fears and suggests that he has the capacity for godliness. To realize it he need only accept life with all its foreordained processes and circumstances. With faith in such inexplicable benevolence toward him man need not question any part of life nor fear it to be its end. To do so would be its denial in refusing to participate in its process of expansion. Yet, without the dark fears of limitation, man would be a puppet unworthy of godliness because of his inability to recognize life's expansive, transcendent nature.

As the esposo's salvation is pronounced upon his declaration of grief scornful toward all that is sterile and platonic in life (Estampa III),¹ Grau intimates that life is gained through faith in it, tolerance toward it and the liberation from sense of limitation that action from such a principle entails. In overcoming himself man can reconcile himself to being a part of that process whose explanation and goal lie beyond him but not without him in mind.

¹Grau, La casa del diablo, p. 125.

CHAPTER VIII

CONCLUSION

Man as depicted in the theater of Jacinto Grau is limited neither to the starkly pragmatic realist nor the idealist who would discard all precedents as stultifying and corrupting. Both are presented, but neither represents the whole of the mystery of man. From the axiom that man's nature is one of limitations Grau derives other truths to define him.

If man's tendency of pragmatic realism dominates, his limitations become debilitating and grotesque. Grau demonstrates that in Western civilization men have placed increasing value on such realism; and their society is seen to be increasingly decadent, particularly in Spain. Since his ultimate reference must be experience in individual physical existence, such a realist sets his goals accordingly. The social result is a pervading lack of altruistic leadership. There also is a prevailing disposition for power to become fixed in those interests which can demand it because of material considerations and thereby protect their privileges already gained. If necessary, this

self-protection can be realized with repressive means, whether through religion, police government or force of social pressures. The pernicious consequences are hopelessness, impassivity and mental stagnation, which all serve to abet repression.

When such conditions are ingrained in tradition, they command the common man's esteem. He does not even realize that there is another valuable side to his nature. Neither can he know that in denying it in himself, he becomes grotesque--as represented by Grau's types. Moreover, since he associates names of the established institutions and concepts with the practices he espouses, he feels justified. Not recognizing the subversion those institutions and concepts have suffered, an individual such as the agente can honestly defend brutish, egoistic existence as the best to be expected.

Even the idealist, who refuses to admit animal life as the final truth for man, is affected by the impact of such thought. He feels he is the outsider in society as well as in a providential order which countenances man's cause for anxieties--his corruptibility and physical, mental and emotional limitations. If not overcome by despair, he comes to exalt the rebel for being the only real sympathizer with man's welfare.

Since the universe is not centered in human temporal existence and thus ignorance, no member of this race can

reorder Providence which has cast him in his lamentable and often miserable state of physical limitations. He inevitably must recognize these limits and concede his inability to overcome them. If he persists in the materialist viewpoint of his egoistic frame of reference, the only course left is the bitter self-exile of resentment. In proposing himself as a universal criterion he can never succeed in any attempt at imposition. His idealization of a champion in rebellion against the order of Providence must be a false hero. Since such a hero is a reflection of the man himself, his way in Grau's plays leads ever deeper into isolation within the limits he so fears and hates.

On the other hand, Grau shows that man can participate in his existence with a sense of integrity. To do so he must accept all of his nature with its unknown elements and its limitations--even if they seem evidence of a pitiless, mechanistic universe or are inexplicable except in terms of fate or destiny. In so doing, he can discover heretofore unrecognized potentials within himself. The sex roles, fate, illusion and willingness to accept sacrifice or death for a loved one can all reveal a plenitude to him in his life. He discovers that the center of existence lies outside the individual. He enters an awareness that he as an individual is endowed with abilities to escape his limitations in order to be encompassed in a sense of integrity with the movement of life. In like manner he can attain

even a sense of godliness in his faithful and charitable sacrifice to self-government in order to share his discoveries by permitting others to discover them by themselves. If not a foretaste, the feeling of plenitude and beauty in life is at least cause for great joy. Since participation brings release from limitations into a sense of ever-expanding life, it can be assumed that these really anticipate life that transcends the limit of death. As Grau's Illusion hoped, they are assuring and encouraging paths of light that enter unperfected existence through the mental gate by which man can choose to permit the light passage but never obliterate its source nor alter his relation to the source. He can be aware of an inclusion in an unalterable relationship to infinite essence that is not diminished but encompasses the circumstances of limited, temporal existence as an element in the quality of transcendence. Those circumstances simply provide the stimuli that encourage germination of seeds of perfection and then provide the nourishment the metamorphosized being absorbs. The ultimate result of inclusion in such an expansive process must be entrance into life of an eternal present where past and future cannot exist except as does fulfilled ignorance or as the temporary absence of light in a room's darkness. Without that absence the dawn's beams could not inundate the room to reveal its contents.

In accord with his thought Grau's theater is an attempt to communicate through an expanded sense of realism by using as many of the human faculties as possible. What he communicates is realistic because it is what he sees evidenced in man's existence. He finds and presents not only the decadence of present society, but also the power of men to leave it behind. Since Grau, his theater and his spectators are limited by life factors, he can go no further than to show evidence of the effect on individuals of an attitude of expansive tolerance to life and of the assurance of faith in life itself as a process of expansion. Although it is without his consent, it seems man's happy fate to be included in this process and to be given consciousness of it.

In his theater Grau presents an act of faith in man, in life and in Providence. His theater is not a flight from failure before a detested public into a security of form and stylization. Since theater must reflect truth of existence for mankind, he did not hesitate to present the depth to which he saw man descend nor the heights he has attained so often in his history. It is fitting that in his last play the theater, although locked, still stands among the debris of destroyed decadence. In this image Grau represents all of earthly man's dualism--including the undying potential to live outside his material bonds.

BIBLIOGRAPHY

Books

- Bell, Aubrey. Contemporary Spanish Literature. New York: Alfred A. Knopf, 1925, p. 188.
- Borel, Jean-Paul. El teatro de lo imposible. Madrid: Ediciones Guadarrama, 1966.
- Cejador Y Frauca, Julio. Historia de la lengua y literatura castellana. Vol. XI. Madrid: Revista de Archivos, Bibliotecas y Museos, 1919, pp. 234-44.
- Chabás, Juan. Literatura española contemporánea, 1898-1950. Havana: Cultural, S. A., 1952, pp. 648-51.
- Chandler, Richard and Schwartz, Kessel. A New History of Spanish Literature. Baton Rouge: Louisiana State University Press, 1961, pp. 40, 127-28, 133-35.
- Corrigan, Robert. Theatre in the Twentieth Century. New York: Grove Press, Inc., 1961.
- Craig, Edward G. On the Art of the Theatre. Boston: Small, Maynard and Co., 1924.
- de Torre, Guillermo. Historia de las literaturas de vanguardia. Madrid: Ediciones Guadarrama, 1965.
- Díaz-Plaja, Guillermo. Historia de la literatura española. Barcelona: La Espiga, 1943, p. 396.
- Diez-Canedo, Enrique. El teatro y sus enemigos. México: La Casa de España en México, 1939.
- Diez-Echarri, Emiliano and Roca Franquesa, José M. Historia de la literatura española e hispanoamericana. Madrid: Aguilar, 1960, pp. 482, 522, 1,018, 1,480, 1,491.
- Freedley, George and Reeves, John. A History of the Theatre. New York: Crown Publishers, 1941, p. 470.

Gassner, John. Form and Idea in Modern Theatre. New York: The Dryden Press, 1956.

Grau Delgado, Jacinto. El burlador que no se burla. Don Juan de Carillana. El tercer demonio. Buenos Aires: Editorial Losada, S. A., 1941.

_____. La casa del diablo. En Ildaria. Buenos Aires: Editorial Losada, S.A., 1945.

_____. El conde Alarcos. El caballero Varona. Buenos Aires: Editorial Losada, S. A., 1944.

_____. Conseja galante. Don Juan de Carillana. Madrid: Atenea, 1919.

_____. Don Juan en el tiempo y en el espacio. Análisis históricopsicológico, seguido de una serie de Estampas diversas. Buenos Aires, Editorial Raigal, 1953.

_____. Entre llamas. Madrid: Renacimiento, 1915.

_____. El hijo pródigo. Madrid: Atenea, 1918.

_____. El señor de Pigmalión. Introduction by William Giuliano. New York: Appleton, Century Crofts, Inc., 1952.

_____. El señor de Pigmalión. El hijo pródigo. Buenos Aires: Editorial Losada, 1945.

_____. Los tres locos del mundo. El cuento de Barba Azul. Madrid: Editorial Aguilar, 1930.

_____. Los tres locos del mundo. La señora guapa. Buenos Aires: Editorial Losada, S. A., 1943.

_____. Teatro: Vol. I: El conde Alarcos. Las gafas de don Telesforo o Un loco de buen capricho. Destino. Buenos Aires: Editorial Losada, S. A., 1954.

_____. Teatro: Vol. II: En el infierno se están mudando. Tabarín. Bibi Carabé. Buenos Aires: Editorial Losada, S. A., 1959.

_____. Unamuno, su tiempo y su España. Buenos Aires: Editorial Alda, 1946.

- Guerrero Zamora, Juan. Historia del teatro contemporáneo. Vol. I. Barcelona: Juan Flors, 1961, pp. 91, 138, 213.
- Juan de la Cruz. "Entréme donde no supe," Biblioteca de Autores españoles. Vol. XXV: Romancero y cancionero sagrados. Edited by don Justo de Sancha. Madrid: Sucesores de Hernando, 1915, p. 344.
- Monner Sans, José María. Panorama del nuevo teatro. Buenos Aires: Editorial Losada, S. A., 1939, pp. 73-76, 80, 84, 87, 177-81, 242, 250.
- Parker, Jack H. Breve historia del teatro español. México: Ediciones de Andrea (Manuales Studium), 1957, pp. 170-71.
- Pérez-Minik, Domingo. Debates sobre el teatro español contemporáneo. Santa Cruz de Tenerife: Ediciones Goya, 1953, pp. 143-57.
- _____. Teatro europeo contemporáneo, su libertad y compromisos. Madrid: Editorial Guadarrama, 1961.
- Romera-Navarro, M. Historia de la literatura española. New York: D. C. Heath, 1928, p. 647.
- Styan, J. L. The Elements of Drama. Cambridge: Cambridge University Press, 1960.
- Torrente Ballester, Gonzalo. Panorama de la literatura española contemporánea. Madrid: Ediciones Guadarrama, 1956, pp. 120, 147, 212-15.
- _____. Teatro español contemporáneo. Madrid: Ediciones Guadarrama (Colección Guadarrama de Crítica y Ensayo), 1957, pp. 25-32, 166-73.
- Valbuena Prat, Angel. El teatro moderno en España. Zaragoza: Partenón, 1944, pp. 161-64.
- _____. Historia de la literatura española. Vol. II. Barcelona: Editorial Gustavo Gili, 1946, pp. 823-24.
- _____. Historia del teatro español. Barcelona: Editorial Noguer, 1956, pp. 677-79.
- Warren, Leslie A. Modern Spanish Literature: A Comprehensive Survey of the Novelists, Poets, Dramatists and Essayists from the Eighteenth Century to the Present Day, Vol. II. London: Brentano's Ltd., 1929, pp. 584-93.

Articles

- Aub, Max. "Prólogo acerca del teatro español de los años veinte de este siglo," Los Papeles de Son Armadans, XL, No. 128 (January, 1966), pp. 68-96.
- Beardsley, Theodore. "The Illogical Character in Contemporary Spanish Drama," Hispania. XLI, No. 4 (December, 1958), pp. 445-48.
- Büdel, Oscar. "Contemporary Theater and Aesthetic Distance," PMLA, LXXVI, No. 3 (June, 1961), pp. 277-91.
- Cassou, Jean. "Le Théâtre de Jacinto Grau," Mercure de France. CLIV (March 1, 1922), p. 513.
- Castellano, Juan R. "El teatro español desde 1939," Hispania. XXIV, No. 3 (August, 1951), pp. 240-44.
- Chantraine de Van Praag, Jacqueline. "España, tierra de elección del pirandellismo," Quaderni Ibero-Americani. Gruppo IV, Vol. IV, No. 28 (December, 1962), pp. 218-22.
- Chicharro de León, J. "Pirandellismo en la literatura española," Quaderni Ibero-Americani. Gruppo IV, Vol. II, No. 15 (April, 1954), pp. 406-14.
- Diaz, Janet, W. "Twentieth Century Spanish Theater at a Glance: Currents, Figures and Experiments," Romance Notes. IX, No. 1 (Autumn, 1967), pp. 22-27.
- Gillet, Joseph. "The Autonomous Character in Spanish and European Literature," Hispanic Review. XXIV, No. 3 (July, 1956), pp. 179-89.
- Giuliano, William. "Jacinto Grau's El señor de Pigmalión," Modern Language Journal. XXXIV, No. 2 (February, 1950), pp. 135-43.
- _____. "The Last Words of Jacinto Grau," Hispania. XLIII, No. 3 (September, 1959), pp. 393-94.
- _____. "A Spanish Version of the Authentic Don Juan," Hispania. XXXIV, No. 3 (August, 1951), pp. 256-60.
- Newberry, Wilma. "A Pirandellian Trilogy by Jacinto Grau," Forum Italicum. I, No. 4 (Special issue in homage to Pirandello, 1967), pp. 309-24.

Osma, José M. de. "El conde Alarcos. Tragedia de Jacinto Grau," Hispania. XII, No. 2 (March, 1929), pp. 179-84.

_____. "Variaciones sobre el tema de don Juan," Hispania. XV, No. 1 (February, 1932), pp. 55-62.

Qualia, Charles B. "The raisonneur in the social drama of Spain from Tamayo to Linares Rivas," Hispania. XIX, No. 4 (December, 1936), pp. 407-14.

Rodríguez Salcedo, Gerardo. "Introducción al teatro de Jacinto Grau," Los Papeles de Son Armadans. XLII, No. 124 (July, 1966), pp. 12-42.

Schwartz, Kessel. "Jacinto Grau and the Meaning of Existence," Hispania. XLIV, No. 1 (March, 1961), pp. 34-41.

Soldevila Durante, Ignacio. "Sobre el teatro español de los últimos veinticinco años," Cuadernos Americanos. CXXVI, No. 1 (January-February, 1963), pp. 256-89.

Suelto de Saénz, Pilar G. "El teatro universitario español en los últimos treinta años," Thesaurus Boletín del Instituto Caro y Cuervo. XIX, No. 3 (October-December, 1964), pp. 541-57.

Unpublished Material

Fernández, Oscar. "Jacinto Grau's Dramatic Technique." Unpublished Ph.D. dissertation, University of Wisconsin, 1955.

Giuliano, William. "Life and Works of Jacinto Grau." Unpublished Ph.D. dissertation, University of Michigan, 1950.